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ABSTRACT

This report presents the results of joint initiatives and endeavors by Unesco and the non-governmental organizations involved in the archiving of audiovisual (AV) material. The current situation regarding the education and training of personnel for film, television, and sound archives is examined and the need for the professional education and training of audiovisual archivists is identified. Included in this report are definitions of key archive staff positions and the expected standards of qualification; a compilation of all existing institutions that currently train AV archivists or have the potential to do so; a synthesis of the implementation proposals for the education of AV archivists; and specific recommendations for launching this educational program with suggestions for co-financing schemes and international cooperation. The feasibility of providing training for AV archivists through distance learning methods is examined, and the report concludes with a list of the topics a curriculum for educational programs should cover and a select bibliography of basic references for training purposes. (MAB)

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Curriculum development for the training of personnel in moving image and recorded sound archives

General Information Programme and UNISIST

United Nations Educational,
Scientific and Cultural Organization

Paris, 1990

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CURRICULUM DEVELOPMENT FOR THE TRAINING OF PERSONNEL IN MOVING IMAGE AND RECORDED SOUND ARCHIVES

General Information Programme and UNISIST

United Nations Educational
Scientific anc Cultural Organization

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INTRODUCTION

1.1 The study 'Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives' is the result of joint initiatives and endeavours by Unesco and the NGOs involved in the archiving of audiovisual material: ICA, IFLA, FIAF, IASA and IFTA.
In 1980, the General Unesco Conference passed the Recommendation, 'For the Safeguarding and Preservation of Moving Images'. In 1981 representatives of international organisations engaged in audiovisual archives came together for the first time and resolved to hold annual Round Table meetings. Since the first gathering of this group, education and training of AV archivists has been recurring on the agenda of their meetings. This has started an exchange of information on the various national, regional and international efforts geared to the education and training of av archivists. It soon became evident, that although in-house training, summer schools, seminars and symposia can impart knowledge to participants and also the know-how and skills needed for certain jobs, they will never be a substitute for professional education based on scientific methods.

1.2 At the 6th Round Table held at Unesco Headquarters, in March 1986, representatives of ICA, IFLA, FIAF, IASA and IFTA recommended conducting a special meeting dealing with training aspects of av archivists. Unesco took up the proposal of NGO representatives and supported the convening of a Round Table of experts on 'Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives' which was held in Berlin (West) in May 1987.

1.3 The Round Table on Curriculum Development included representatives of FIAF, FIAT, IASA, ICA, IFLA, IFTC and CILECT, in an analysis of the current situation regarding the education and training of personnel of film, television and sound archives. The meeting reached the following conclusion:
The lack of professional education is often compensated by in-house training in film, tv and sound archives, occasional international workshops, seminars or training courses run by the NGOs concerned. As a result of their specific orientation, these training methods cannot be a substitute for fundamental professional education: they specialise in selected problems, address limited target groups, are very limited in terms of time, primarily related to practice with only a very general imparting of theoretical knowledge, and their function

is more often restricted to enable participants to carry out specific, limited tasks more effectively.

Participants of the Round Table made the following recommendations:

Professional archive education is considered particularly necessary for top and middle management people in the various fields of work conducted by audiovisual archives. At present there is no provision made for this at archive and library schools, film schools, universities, polytechnics or other institutions of higher education.

It is strongly recommended that special courses or long-term training programmes be introduced in existing training institutions, dealing with the treatment and handling of audiovisual material. These programmes are considered to be necessary not only to skilled specialists in audiovisual archives, but also to impart knowledge about how to treat audiovisual material in public archives and libraries.

The training and education of audiovisual archivists should take place in existing archival institutions and institutions of higher education, supported and stimulated by the NGOs concerned. The demand for new institutions at national or international level to teach the staff of film, tv and sound archives is not regarded as realistic nor financially feasible at present.

1.4 Assessment and recommendations for the education and training of av archivists were confirmed at an international Unesco meeting of experts, in June 1988. The participants of the meeting assessed the results achieved since the adoption of the Unesco Recommendation on the Safeguarding and Preservation of Moving Images. Based on a worldwide enquiry the situation of film and tv archives was summarised as follows:

"One of the most frequently cited needs of both the developed and the developing countries was that of training new archivists. While university education for traditional library and archive careers is possible in many developed countries, no university, film or tv school specialises in av archive operations. There is also a need for training in highly technical operations for restoration and preservation tasks, and this would inevitably require sophisticated and often expensive technical facilities."

Recommendations made by the participants of this meeting include:

"-a worldwide study of training needs and resources of moving image archives; the study should include areas of training, educational levels, a quantitative estimate of needs; a review of existing in-house training schemes (of both archives and archive

federations) and how these might be made available at least on an *ad hoc* basis to trainees of other archives; suggestions, where appropriate, for the integration of technical aspects of moving image archive operations into existing university curricula for library and archive management; proposals for continuing and reinforcing the professional education of archivists at regional level; elaboration of an integrated modular curriculum and education methods for archive trainees."

1.5 The 10th International Congress on Archives (Bonn, 1984) noted inadequacies in the professional education and training of av archivists. The 11th International Congress on Archives (Paris, 1988) dealt with the role of new archival media and urged archives to include the operating and handling of novel archival records in the professional training of archivists.

1.6 Education and training of av archivists is considered a key issue for the further development of sound, film and television archives. In many countries the safeguarding of the audiovisual heritage, working off the backlog in this field, depends primarily on the mobilisation of human resources, the knowledge of tasks, objectives, the management and structure of av archives. In taking up the references of various international bodies, Unesco offered to conclude a contract (no. 354060.8, 1988) with the Stiftung Deutsche Kinemathek in Berlin (West), to the following effect:
"Prepare a universal programme for the education of audiovisual archivists, seeking to harmonise all major endeavours in this field and to integrate related aspects of training for the specific media involved. The programme shall include:

a) Definitions of key archive staff positions and the expected standards of qualification

b) Compilation of all existing institutions which already train AV archivists or have the potential to do so, together with a description of their programmes

c) Harmonisation of the proposals for the education of AV archivists (general, film, television, sound, related disciplines).

d) Recommendations on specific modalities for launching this educational programme with suggestions for co-financing schemes and international cooperation."

In addition:

e) The Working Party, while carrying out the contract, provided a listing of necessary topics to be covered in curricula for education programmes.

f) The Working Party also provided a select bibliography of basic handbooks for training purposes.

1.7 The Stiftung Deutsche Kinemathek has invited the cooperation of all NGOs involved in past initiatives. An international Working Group was formed including the following:

ICA	Prof. Dr Botho Brachmann Humboldt-Universitat, Berlin German Democratic Republic
IFLA	Catherine Pinion City of Westminster Libraries Central Music Library London, UK
CILECT	Prof. Dr Heinz Rathsack Deutsche Film-und Fernsehakademie Stiftung Deutsche Kinemathek Berlin (West)
FIAF	Wolfgang Klaue Staatliches Filmarchiv der DDR German Democratic Republic
IASA	Helen P Harrison Open University Library Milton Keynes, UK
FIAT	Paul Frueh Television de la Suisse Alemanique Switzerland
SDK	Eva Orbanz Stiftung Deutsche Kinemathek Berlin (West)

The working group held 3 meetings in Berlin (West):
17-18 October, 1988; 8-10 May 1989; 11-12 September 1989.

CHAPTER 2

TRAINING NEEDS FOR AV ARCHIVISTS

2.1 A number of considerations have to be taken into account in the education and professional development of av archivists, including economic considerations, cultural heritage and technical innovation. A 1989 Unesco study 'Video-World-Wide' examined the international development of the mass media in 39 countries and reconfirmed other Unesco findings.

There are major discrepancies and irregularities in the applications of mass communication at a global level, by the press, television, radio and cinematograph film. Nations with a highly developed economy are in a much better position to propagate their own ideas of culture and civilisation, whereas experience shows that the cultural identity of the developing countries and their own historical self-understanding is pushed into the background and neglected. The summit meeting of the seven most highly developed capitalist industrial nations in Paris, July 1989 estimated the third world debt at 1.5 billion US dollars. The 1989 development report of the World Bank commented upon this state of affairs as follows: 'Developing countries in Africa and Latin America which have fallen behind in the rapidly expanding world economy, will hardly be able to regain ground in the years to come'. This also places restrictions on the preservation of the international cultural heritage.

Many countries in Asia, Central and South America will be especially hard hit by this development and it will be difficult to enforce the UN principle of 'one country - one voice' in the field of audiovisual media. On the other hand, modern satellite television and audiovisual technology suitable for home use have begun to open up prospects for increased understanding between peoples and for the preservation and development of national and cultural identities.

2.2 Modern technology facilitates exchanges of experience in the preservation of a nation's cultural heritage and allows for the broadcasting of unique aspects of ethnic cultures. Politicians in conjunction with initiatives launched by UN/Unesco, have time and again pointed out the need to extend cooperation in the field of culture. By this they also envisage a new level of exchange of information and a situation where nations and peoples can get to know one another. Worldwide, tv can play a special role in this process through its capacity to establish contact between several hundred million people and provide them with information.

In Europe, EEC and CMEA countries foresee the possibility of joint cooperation in the preservation of historical and cultural monuments, the joint production of films to publicise the achievements of national cultures and the finest artistic creations of past and present.
Inasmuch as the Unesco study 'Video-World-Wide' is an invitation to reflect on video as a medium and to carry out practical experiments in this new and expanding technical field, it applies equally to video's historic predecessors (photography, film, sound recording, radio and television broadcasting). Thus archivists will be involved in the process of growing international understanding and communication as the guardians of its sources.

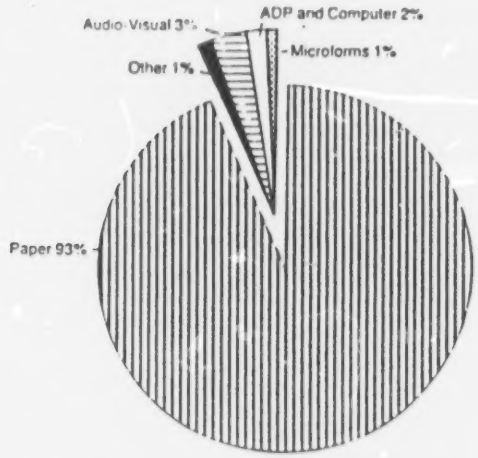
2.3 If their initiatives to promote training and professional development are not to become Utopian, they must be based on the financial, material and human resources available in order to begin to be able to safeguard, preserve, use and make accessible the cultural heritage contained in archives. All research done so far in the field of audiovisual archives, even in the developed industrial nations, has drawn attention to considerable deficits in the preservation of source material.
It has been recognised and accepted as a world wide priority that in order to safeguard the audiovisual cultural heritage it is necessary to recruit qualified employees in the professional fields of information and documentation, in libraries, museums and archives, who are able to cope with the growing demands being made on them in their professional duties.
All schemes planned for the training of av archivists - in the form of either short-term workshops, summer schools, regional seminars, full-time or correspondence courses with certified leaving examinations - should take account of two aspects in particular:

- the components of the content of study courses
- technical skills which av archivists require for their duties.

2.4 According to Unesco statistics there are more than 6000 major broadcasting stations and 1200 major television stations distributed all over the world[1], indicating the size of the need for education and vocational development. The exact figure of public and private stations however is much higher, possibly exceeding 50,000, and each of these stations will store audiovisual archival records. The International Association of Sound Archives (IASA) names over 400 institutions (archives, libraries and museums) engaged in sound recording. The International Federation of Film Archives (FIAF)

embraces more than 100 such establishments in countries all over the world. In addition figures can be supplemented by the thousands of photograph and press archives. The current production capacity of broadcasting services can be estimated at several thousand millions of US Dollars. The Federal Republic of Germany alone would require an annual budget of more than a hundred million DM to centralise and expertly safeguard, document and make accessible the material produced by its two tv stations, ARD and ZDF.
In addition there is the av material stored in archives run by states, towns, economic enterprises, and social organisations etc. and related museum and library departments. The ability of these bodies and institutions to preserve existing archival records and to cope with new additions each year differs considerably. The audiovisual cultural heritage stored on information carriers which lack even the durability of paper, is at the greatest risk of being lost. This also applies to the technical aspects of photography, sound recording, silent and sound film, black-and-white and colour film and to sound carriers used by radio, tv or for home use.

Fig. 1 Source. Australian Archives. Annual Report 1987-88, Canberra p.38.



Audiovisual records = 3%

- phonograph discs
- photographic negatives
- and prints including
- X-rays
- cinematograph film
- sound recordings
- videotapes

Percentage of tapes held nationally as at 30 June 1988 under the custodial management of the Australian Archives - by format, measured in shelf metres or shelf metre equivalent.

2.5 Media archives constitute approximately 7% of any one country's total national archives, and in terms of the storage material itself this means approximately 3-4% of the total ie. non-paper archives, which have to be preserved by society in addition to the mass of paper archives. The situation is illustrated by the graph in Figure 1 above.

2.6 Archives can be described as the 'memory' of peoples and nations, and their respective political structures. Their history is closely related to the recorded literature and recorded information of some 5000 years. Methods for storing records are still subject to change and can be described as a union of continuity and discontinuity. There is an element of continuity in the various forms of tablets/plates or scrolls dating back to medieval times right through to the present-day equivalents. The modern equivalent of Babylonian clay tablets is standardised paper, photographic stills and disks; while the modern counterparts of Egyptian papyrus scrolls are modern printing presses, magnetic tapes and computer reels, film reels and videocassettes. Thus tradition and innovation complement each other in archive technology and work procedures.

2.7 As supporting instruments for the programming of broadcasting stations, news and picture agencies, av archives are more flexible than traditional archives and have to adapt to new techniques more promptly and efficiently. In order to remain competitive and retain a high level of research capacity these institutions need to adapt to current technical progress and constantly update information carriers together with the necessary related equipment and resources. The wealth of practical experience this brings with it and the resulting theoretical gain for general archive science is obvious and over the past few decades innovations and suggestions for theory and practice have been emerging from this kind of archive rather than from any of the traditional archives.

2.8 It should also be noted that the manner and speed with which new technology is applied by both production and historical audiovisual archives, differs enormously and develops in an ad hoc way. Experts throughout the world complain that an increasing number of photographs, film and sound recordings have been lost and continue to be lost due to the lack of human and material resources needed to safeguard and preserve them. Currently for example only seven countries in the world are able to provide optimal

conditions for the storage of colour film. Hence further loss of material of cultural value in the other countries is inevitable. This represents a great challenge for independent media archives and historical av archives that have become an integral part of traditional archives, libraries and museums. It would however be wrong to suppose that the traditional archives consider themselves in a safe position. The restoration and preservation of the various types of paper manufactured since the 19th century appears to be an almost impossible task, and it is feared that more and more archival records which have emerged on paper during the last hundred years will be lost unless a suitable and economically viable method of preservation and copying is found. The situation is even more critical with audiovisual materials.

2.9 The promotion of av archives has become an integral part of Unesco programmes, and their tasks have been included in the medium-term plan of the International Council of Archives (ICA). The archive congresses held in Bonn, in 1984, and in Paris, 1988, have reflected the integration of audiovisual and related materials into general archives.
The international specialist organisations of film archives (FIAF), television archives (FIAT) and sound archives (IASA) have also accepted the challenge and have discussed, initially independently of each other, aspects concerning content and techniques. For a number of years their approach to this problem has been coordinated by joint Round Table discussions with other relevant international organisations including the professional librarians' association (IFLA).

2.10 The development of all av archives into the 21st century will be closely linked by tradition and innovation. This combination of old and new can be identified in every press, picture, sound, broadcasting, archive, in cinematheques and videotheques and will inevitably have repercussions on education and continuing vocational development.
In an endeavour to safeguard archival records of audiovisual media even under economic restraint attention should be given to the economic and social history of the 19th and 20th centuries and the auxiliary historical sciences and archive theory, according to which a large number of small and medium-sized firms felt no commitment to culture and history but were exclusively orientated towards economic success and financial gain. Large enterprises on the other hand

tended to have a greater interest in investing resources to maintain the traditions and image of their establishment.

2.11 For example the 'production archives' of ARD and ZDF of the Federal Republic of Germany do not feel under obligation to preserve their stocks solely for re-use and re-broadcasting in programming and productions, but they have also recognised their importance in the spirit of the 1980 Unesco initiative and the recommendations of Unesco and have taken upon themselves the responsibility of broadcasting stations towards cultural policy and are acting as 'archive terminals' They are prepared to take on the responsibility for preservation of archival records. Inevitably broadcasting stations with their integrated archives, cinematheques and historical film archives are confronted with a large backlog of material which is not readily accessible and not safeguarded because of a lack of staff and technology. In contrast, television archives appear to be in a much stronger position than other av archives to meet both economic and cultural policy demands. It pays a large television network such as NBC, BBC, ZDF to safeguard archives and ensure detailed documentation in order to use the thousand millions of dollars' worth of programme stock held for re-broadcasting, compilation and sale. The sheer scale of programme capacity can be illustrated by the following figures of stored television hours - current average production costs differ between 250 to 2600 US$ per minute transmitted: (2)

Country	TV Broadcasting Hours	Est. value of production US$
USA	1,500,000	>20 - 200 thousand million
France (INA)	250.000	>4 - 40 "
Swiss TV	118,000	>2/20 "
Federal Republic of Germany ZDF	50,000-60,000	>1 - 10 "
GDR Staatliches Filmarchiv	10,000 features 50,000 documentaries	- 20 "

More than ever before it is necessary to take economic considerations into account, and to convince those responsible in broadcasting

stations, public institutions, and government departments that av archives often have to administer capital assets with considerable value. The experience of two decades has shown that up to 20% of the programmes transmitted by large radio and television stations are repeats, which take the place of new production and enable savings in the order of thousands of millions of dollars. Such savings are impossible unless av materials are safeguarded and made readily accessible. In addition to an understanding of cultural policy this requires an economic awareness of the necessity of investment, subsidies and other funds.
In the final analysis the safeguarding, acquisition, storage, copying processes and the use of the documents stored in picture and sound archives, historical archives, cinematheques and videotheques involves replacing obsolete machinery with up-to-date equipment. There is a constant reinvestment in new equipment at ever more frequent intervals, due to the rapid speed of technological change.

2.12 The training of av archive technical specialists, including restorers, film and sound engineers, chemists and photographers, and their knowledge should not be overlooked. Greatly differing manufacturing processes have been applied in the production of audiovisual materials. It is doubtful if current playback equipment will remain compatible with materials for more than a decade. The introduction of more modern miniature format equipment and recording formats often leads to the manufacturing of security copies implying an almost constant copying process. All av archives and museums complain that they are more or less forced to store obsolete technology, recording and professional studio equipment in order to ensure the possibility of reproduction and copying processes.

2.13 Technical progress may solve some of the current problems in av archive practice, but, even if the parameters as promised by industry stand the test of the demands made by archivists, the plethora of carriers and formats stored in av archives may prevail well into the next century.

2.14 Currently, not one of the 100 archive schools and other institutions offering archive courses in the world is able to offer a curriculum capable of covering the whole spectrum of existing archives, including av archives. International meetings held in 1988 in Marburg, Paris and Prague on issues related to training and vocational development indicated that established archives schools are

able to train at most, only 20% of the specialist archivists required. And individual archive types differ greatly. Currently the traditional archives appear to employ a greater number of specialist archivists than av archives who often rely on outsiders, with or without university or technical qualifications. The media come off badly, and the demand for trained av archivists is considerably greater than can be met by the relevant training establishments.
Organisational and conceptual aspects of professional training have been discussed in detail, including the extensive experiences gained in European countries with a rich tradition in this field such as France, Italy, Austria, Great Britain, USSR, FRG and the GDR and more recent entrants in the field like the USA or Australia. Av archives with several recognisable levels of qualification require employees whose training needs to be complemented by the organisation of full-time, part-time, and post-graduate study. This does not mean that the subject should be made more academic, on the contrary what is required is the adequate practical application of the curricula. Only a few training centres, such as the national archives of the USA and Canada or the regional archive schools in Dakar, Cordoba, New Delhi and the national archives of Malaysia, and European archive schools in France, USSR, FRG and GDR are qualified to train students in this field, plus some training schemes set up by av specialist groups or professional associations. However this still leaves a serious lack of instructors, text-books and teaching aids, not forgetting differentiated curricula. Further activities dealing with issues of training and vocational development have therefore been scheduled by the NGOs with seminars, educational packages and publications.

2.15 A differentiated professional image and the qualification of archivists in general and av archivists in particular has been recognised as a cooperative aim which may lead in the long run to 'harmonisation' and will distribute the burden among established archive schools on the one hand, and the NGOs on the other, for example the International Federation of Film Archives (FIAF), the International Federation of Television Archives (FIAT), the International Association of Sound Archives (IASA), the International Archive Council (ICA), the Centre International de Liaison des Ecoles de Cinema et de Television (CILECT), the International Federation of Library Association (IFLA) and other professional archive associations. For almost 15 years efforts have been made by archive and library schools to harmonize curricula. These attempts have only met with

partial success despite the great commitment of the ICA and IFLA. The reason, cited by E G Franz, current President of the Committee on Professional Training and Current Education of ICA, is that among the various courses one can only find between 15-20% common elements. These are more obvious in the technical field, in the purpose-built premises for archives and libraries, in the setting up of stores and maintaining technical standards as well as the exchange of professional knowledge on ADP-adaptation among various establishments.

With the increase in computerisation and expenditure on indexing and description, the work and thus the professional image of an archivist is under an even stronger influence of documentation than in the past. In this context promoting contacts, and cooperation between special institutions and specialist colleges on national and international levels, the FID represents another component of cooperation.

Conversely, libraries and museums, cinematheques and videotheques which often store av archival material, need to adopt archival methods in order to make material accessible and document it for the appraisal of stock and making additions to stock. Thus the qualification of av archivists must be linked with the common features of neighbouring disciplines and professions.

2.16 Finally, av archives in developing countries, for whom video technology is a starting point and who do not have to concern themselves with the sophisticated historical development of picture, film and sound recordings from the past 150, 100 or 50 years will have an easier task, and a less costly one, as they can dispense with the expensive printing processes and special archive storage premises which would necessitate adaptation to various climates.

1. Unesco. Nr 29. Latest statistics on radio and television broadcasting. Division of Statistics on Culture and Communication. Office of Statistics, Paritss 1987, 132p.

2. H. Schmitt: Zur Situation der Archivierung des ZDF-Programmvermoegens. In Der Archivar Jg. 41, H 3, p.359-366. Information from Swiss TV, Paul Frueh, 14.9.89.

CHAPTER 3

GENERAL PRINCIPLES OF AUDIOVISUAL ARCHIVING

3.1 An archivist's historical approach and relevant professional knowledge and the principle of provenance in conjunction with the factual and logical principle (principle of pertinence) as a result of this, has met with the approval of pragmatic historians and theorists in a variety of countries and regions. It can be concluded that the general archive theory does not represent a mere theory on 'paper', it is also applicable in av media archives.

3.2 It has furthermore been agreed that the dialectical principle of continuity and innovation is to be found in archive history as well as in current archive practice. A continuity of technical processes of traditional and av archives is revealed in the formats and carriers reflecting changing innovations in their outer appearance.

3.3 A further general principle of av archiving is the necessity of general and subject-specific terminology. No science or profession can dispense with a terminology of its own, and this applies to archives and av archives alike. Manuals, dictionaries, encyclopaedias and standard definitions are required.

3.4 Archival science and archive practice are inter-disciplinary orientation as far as content is concerned and an archivist should be able to recognise and concern himself with references relating to content and method in the relevant field. Archive science is beginning to converge with documentation science and librarianship, especially in methodology.

3.5 The syllabus taught at archive, library and documentation schools can 'harmonise' provided the 'sovereignty of each profession is observed'. The variety of technical professions eligible for the practical archiving of av materials in archives, libraries, and museums requires special curricula, manuals and teaching aids. An archivist needs to combine different vocational requirements although he is hardly likely to be faced with archive stock from the 9th century to the 20th century av media in the same situation. But if a specific task set to an individual may overtax his abilities and skills, the whole vocational group of archivists should be able to cope with it. It has been suggested that an archivist is a 'documentalist' in the first instance, and a historian in the second. According to the 'life-

cycle concept' of the sources he has been holding one and the same function since the inception of comprehensive archive history, 5000 years ago. An archivist's efforts have been concentrated on reflecting the contents of documents by employing specific finding aids and techniques. Emphasis should be put on the skills required for general archives as well as specialised archives, including the media archives. Guidelines, rules, and standards can be applied for a routine approach involving form and content alike. They assist in finding documents, entries, motives and sequences which can be interpreted in various ways. An archivist's mental agility will, however, continue to be required, even if assisted by computer databases.

3.6 New theoretical issues originating from the activities of av archives have already been discussed at the ICA Congress in Paris and published in *Archivum* vol. XXXV. In addition to common features shared with traditional archives, av archives show differences and a need for specialisation. This raises new theoretical concepts and a number of methods can be derived.
Like traditional archives, media archives can acquire stock through legal deposit, collection, purchase and donation. Cinematheques, videotheques and other av archives may possess will probably have a multi-media stock.

3.7 Technical considerations are often more important in AV archiving than in traditional archives. The as yet unsolved problem of long-term archiving means that archives, libraries and museums are constantly faced with the serious problem of finding technical, financial and human resources to safeguard authenticity and data protection of their various carriers and formats. In addition to employing recording and playback techniques for research and use of the documentation of their stock, av archives are also using EDP databases and interactive systems and applications.

3.8 Appraisal of archive stock has been adapted from the work processes of traditional archives. Based on spontaneous or considered decisions, av media archives also endeavour to employ the 'minimax' principle, ie. to acquire a minimum of documents supplying a maximum of information. With increasing miniaturisation of sources it may be that tv archives which are motivated to serve programming and cultural policies, will be able to stock up to 90% of master material. The remaining radio broadcasting archives, picture

archives, cinematheques and historical film archives tend to store greatly reduced quantities of archival material constituting 5-10% of the originally available material. It has been estimated that, either due to lack of judgement on an owner's part or for reasons of economic gain in the re-use of av material, mankind has lost a far greater number of documents than by erroneous decisions taken in favour of disposal. Nothing much will change in av archives in the foreseeable future: long-term storage - which has already been considered safe for paper archives, cannot be guaranteed for technical reasons, and the constant copying required will prove too costly for many archives, and so mankind will continue to be deprived of valuable sources.
Video stock is currently accumulating at a faster rate (over 22% p.a.) than film stock (only 1.7% in archives). There is reason to believe that in the future new techniques may help to record documents for posterity much better than has hitherto been possible thus increasing this ratio in favour of video.

3.9 An av archive's working procedures can be listed in the following order.

1. Safeguarding
2. Documentation
3. Use of av materials

The safeguarding and preservation of av material thus take priority over use. This principle applies to both internal use of 'production archives', cinematheques, videotheques, historical film archives, archive sections of libraries and museums and use by external parties.
Photographs, films and sound recordings all ideally require 'back-up copies' to safeguard by multiple documentation of source material. Since the transfer and reproduction is carried out under the observance of technical standards supervised by experts (photographers, sound engineers etc.), authenticity of aural and visual information is preserved. The copy should meet the demands of researchers, scientists, students, journalists, film producers, etc. Although in the production archives attached to radio and tv broadcasting, internal use for programming takes priority over external bona fide users, the activities of cinematheques and historical film archives (eg. in the DDR or FRG) are predominantly geared to serve external users. User statistics of historical film and sound archives indicate a tipping of the balance in favour of

commercial use by journalists, press publishers, film producers and tv establishments. Since av media involve aspects of copyright, multiplication and re-use, national laws have to provide for the protection of rights. At a time when av piracy is on the increase, the protection of intellectual property becomes part of audiovisual archiving, and less than 10% of the patrons have a non-commercial concern for source material. Although a production archive can satisfy over 90% of research demands within 24 hours (often within minutes), more research time (several days, sometimes weeks) has to be allowed for historically orientated av archives, cinematheques and attached library and museum sections, where the nature of research is often linked to long-term commissioned documentation and this should be charged realistically to the user.

3.10 An archive's existence is based on the safeguarding of cultural heritage and its identity, and this requires financial resources for preservation. In addition to a moderate income for their annual budget from fee-paying users, av media archives, just like traditional archives, depend on government funds, communal grants and other financial aid. Only tv archives in their capacity as archive terminals are liable to make a theoretical 'profit' which may exceed annual administration, personnel and overhead costs, through the re-use of film (an archive's own productions and co-productions), compilations of sequences from existing stock and through the sale of av archive material to third parties. It is difficult to compare the expenditure of production and preservation archives due to the fact that a preservation archive normally has its own separate budget whereas in a production archive so many costs are hidden in the larger production unit, and not directly assigned to the archive.

3.11 Av archives have to maintain their own organisational structure. If approximately 7% of a given national archive's fund is represented by media archives which in turn store 3-4% of the national archival record among them, an av archive's relevant av material (sound, picture, film, video) will dominate over the existing traditional carriers of a 'historical' archive (radio and tv drama manuscripts, scenarios, scripts, programming schedules, internal schedules and statistics).

3.12 One of the general principles of audiovisual archiving concerns the extent to which av archives can lay a claim to, or realise public effectiveness and awareness. The public relations work of an av

archive is closely linked with the degree of accessibility to external users. This has been covered earlier in this report in conjunction with the differentiation between independent av archives like film archives, cinematheques, videotheques or av divisions in traditional archives, in libraries, museums and those which are mainly engaged in providing material for making new programmes. The future trend is to increase participation in mass communication which both archive types will follow by safeguarding and preserving the specific cultural heritage entrusted to them, whether they have a detached independent or integrated dependent status.

3.13 After the invention of the silent cinema in 1895, the birth of sound film in 1928 and the rapid development of television after World War II, video has been regarded as the fourth revolution of moving images. Compared to its predecessors, video technology has often been ascribed the function of a catalyst, inasmuch as it represents a new type of distribution of film information through individual playback of video copies, with reduced use of raw film stock, and a reduction of manufacturing cost by at least ten times that needed for making a conventional cinematograph film. Meanwhile the sale of videocassettes exceeds the turnover of books and box-office revenues, in the USA, Japan and the EC countries; the record being held in the UK. Annually the sale and lending services fetch several thousand million dollars. For 1990, the number of cassettes hired by the public is estimated to reach approximately 20,000 film titles including more than 12,000 feature films.

3.14 The newer forms of reception, above all those with an individual orientation offer widespread potential to enhance the propagation of knowledge and experience to a greater degree than ever before.
It is incumbent upon av archivists to preserve historic sources, and to encourage their future use for the benefit of all.

CHAPTER 4

RECOMMENDED STANDARDS FOR TRAINING

4.1 The recommended standards refer to academic education:

2 year course for senior staff (top management) of audiovisual archives
1 year course for specialist workers (middle management) of audiovisual archives
2-year course for technicians/engineers (middle management) of audiovisual archives

4.1.1 The curriculum has been conceived for the education and training of av archivists, to enable them to operate and handle all types of moving images and recorded sound material. There are three reasons in favour of a combined and non-specialist education:

- integration of audiovisual materials in an individual archive or a department of a larger institution
- common features in the preservation, cataloguing and using of audiovisual materials
- greater flexibility of placement after completion of training

4.1.2 The curriculum recommended for the education and training of av archivists shall serve students who wish to take up an additional course following university or college education. The curriculum can also be applied to course integrated instruction. The recommended curriculum shall not be regarded as a substitute for full-time academic education.

Specialist education of audiovisual archivists should be based on or be integrated in basic education of history, archive science, librarianship, information science, documentation, museology, media science or technical sciences.

4.1.3 The curriculum was drawn up with the intention of integrating the education and training of av archivists in the syllabus of existing institutions.

4.1.4 Academic education cannot dispense with the following:

- continuing professional education. Audiovisual media develop at a rapid pace, and all changes in technology have repercussions on

the work of archives. Continuing education of top and middle management personnel of av archives is imperative to enable them to cope with their duties. This aspect will not be dealt with in detail, as the recommended curriculum does not include any measures in this direction

- education and training of skilled workers for specific jobs by in-service training

There is no known establishment offering specialist vocational training to skilled workers of av archives. It is therefore considered necessary to provide them with a minimum of training to enable them to carry out their duties competently. The length of such training would depend on the size of the institution and the staff available. It could spread over a period of time, but a minimum of 20 working days is recommended. It should be regarded as an induction period, including a general introduction to all departments of the archive, not only the one in which the trainee is to work.

4.1.5 It is recommended that the education and training of av archivists should be as practice-related as possible, including work in film, television and sound archives. By the use of fieldwork and/or practical periods students should be given the opportunity to learn by experience to help them find suitable work after completion of training. A practical period of several weeks should be part of the curriculum.

4.1.6 Extensive knowledge of the history of film, video, broadcasting, the technical processes and feasible audiovisual recording modes is a prerequisite for a career as an av archivist. The curriculum provides only 30 hours for the imparting of theoretical knowledge on the history of the media and 120 hours for demonstrations. This is not nearly enough time for students to cover the subject thoroughly. Students should therefore be encouraged to acquire as much knowledge as possible by availing themselves of any options offered. The teaching establishment is expected to arrange film screenings and provide video and sound recordings thus stimulating students to further research.

4.1.7 The pattern suggested for the study programme is based on the following calculation:

The 2-year course will cover 44 weeks per year, leaving 8 weeks holiday. Seven hours per week will be devoted to lectures and/or demonstration. Students are expected to spend at least 30 hours per week studying literature and dealing with the materials.

4.1.8 Top management students should be expected to speak two foreign languages fluently, middle management students should have a good command of at least one foreign language.

4.1.9 On completion of specialist education an av archivist should be awarded a certificate or diploma, whichever may apply in accordance with national conditions.

4.2 INDIVIDUAL QUALIFICATIONS EXPECTED FROM AV ARCHIVISTS

Every profession requires motivation - an av archivist needs more than this: 'The majority of staff employed for archival work with historical records, tv productions and films have received their training in a wide variety of fields, including librarianship, literary studies, museology and even direction and production. They all share a devotion to their media which might even be said to dominate their lives, a statement which does not apply only to cinema enthusiasts working with film archives. Such devotion has come to characterise the pioneers of the archival preservation of sound archives and of tv production and the traditional written records in broadcasting corporations'. (Prof. Dr Kahlenberg, President of the Bundesarchiv of the Federal Republic of Germany).

An av archivist shall be motivated by his great love and devotion to the medium, its history, artistic and documentary feasibilities, the creators and interpreters and also the technical aspect of the medium. He is expected to have a thorough knowledge of general history, in particular of the 20th century. The nature of his work requires an av archivist to be meticulously accurate, be able to concentrate and apply himself in pragmatic and systematic work. The close ties between av archives and av media, and the frequent combination of production archive with historical archive, and the large number of users tend to beget a contradiction between the thoroughness expected from an archivist and his operative ability.

Top and middle management staff shall be expected to show decent social behaviour when associating with employees to give them expert guidance. They should be able to motivate staff and interest them and also external individuals in the work of av archives. Their bearing in public should also contribute to enhance an archive's reputation.

4.3 DEFINITION OF AV ARCHIVE JOBS

4.3.1. AV archive jobs can be divided into three categories, each fulfilling different qualification requirements:

Top management
(level 1) Heads of archives, Heads of departments.
Require basic academic qualification with university degree in relevant disciplines, plus additional or integrated 2-year education as an av archivist.

Middle management
(level 2) Division heads, specialist workers
Should have a good basic education to at least diploma or first degree level in relevant disciplines plus additional or integrated 1-year education as an av archivist
(level 3) and in case of technicians/engineers plus 1-year specialised technical training

Skilled workers
should have completed vocational training in a related profession plus additional in-house training

4.3.2 TOP MANAGEMENT (LEVEL 1) INCLUDES

Head of Acquisition

Duties:- to organise av materials accessions and possibly also related materials through deposit systems, purchase, exchange
- to keep in contact with potential originators of av material (producers, distributors, broadcasting stations, private collectors, museums and archives)
- to contribute to the drawing up of fundamental rules of an archive's stock, formation and principles of appraisal and selection.

Knowledge
required:

- history and contemporary history of the national and international production of audiovisual materials, artistic, documentary significance
- copyright, archive law, law of contract
- organisation and management
- professional knowledge of properties of av materials, cataloguing, appraisal and selection
- specific personal characteristics, including application, interpersonal skills when representing archive in public

Recommended
basic education: archive science, librarianship, information sciences.

Head of Cataloguing

Duties: - to develop cataloguing systems to record ownership, compile filmographic data, technical data and content data
- to develop cataloguing systems
- to organise data-flow between departments
- to organise descriptive cataloguing duties
- appraisal of stock

Knowledge
required: - basic knowledge of general history
- extensive knowledge of the history of the medium
- detailed knowledge of cataloguing principles
- basic technical knowledge of technical aspects of the medium
- knowledge of appraisal and selection
- extensive knowledge of cataloguing methods, including computer applications

Recommended
basic education: librarianship, information science, archive science, computing studies

Head of Documentation

Duties: - to organise the stock and related material, structure of collection, cataloguing, storage, use and restoration

- to organise accessions (if this is not included in acquisition), including appraisal
- to cooperate in drawing up general rules of stock formation
- to guarantee permanent preservation and use

Knowledge required:
- history of the medium, history and aesthetics of related materials
- extensive knowledge of the origin of related materials
- cataloguing, information processing including computer applications
- technical knowledge of storage and preservation of related materials, reproduction techniques
- legal knowledge
- documentation science and qualified to deal with bequests
- museology and qualified to deal with objects of museum value, practical skills in arranging exhibition

Recommended basic education: archive science, librarianship, information science, arts degree

Head of Technical Services

Duties:
- permanent safeguarding, storage, technical inspection, restoration and preservation of av materials
- procurement, maintenance and repair of an archive's technical equipment

Knowledge required:
- history of the medium, in particular its technical development
- storage techniques, air conditioning, operation and handling of av materials
- basic knowledge of aesthetic, economic and legal aspects, cataloguing, in particular of technical data

Recommended basic education : electronic and mechanical engineering, film, sound and video techniques

Head of Library

Duties: - responsible for supplementing, organising, making accessible, safeguarding and preserving the stock of books and periodicals
- to initiate stock and acquisition policy
- to organise accession through purchase, exchange and donation
- to direct stocktaking, cataloguing and use
- to guarantee the safeguarding of stock

Knowledge required: - history of the medium, and in particular of publications dealing with the medium
- thorough knowledge of cataloguing and documentation, in particular indexing of periodicals
- general archive knowledge and of collections of related materials
- knowledge of bibliographic duties

Recommended basic education: librarianship

Head of Publications

Duties: - to see over all publication activities, including topics and contents and also technical and organisational aspects
- to initiate publication programmes
- to cooperate with internal and external authors
- to organise publication, publicity, distribution and cooperation with publishers
- to act as a public relations officer

Knowledge required: - history and aesthetics of the medium
- sociology, in particular knowledge of publications and information in demand
- to manufacture and design printed material
- economy and law
- journalistic flair

Recommended basic education: journalism, publishing

Head of Education/Exhibition

Duties: - to initiate and organise an archive's cultural activities in public, using film theatres, clubs, exhibitions, lectures, retrospectives, seminars, concerts and others
- to organise cooperation with museums and other partners in disseminating an archive's cultural activities
- to organise cooperation with partner institutions abroad

Knowledge
required: - extensive knowledge of history and contemporary history of the medium
- sociology, cultural requirements
- teaching skills on how to propagate aspects of culture
- museology and skills of arranging exhibitions
- general knowledge of archive stock and how to locate material

Recommended
basic education: archive science, museology, pedagogics

Head of Public Relations

Duties: -to make entire stock accessible to users
- to initiate access policy and practices
- to organise user information, user education and advice

Knowledge
required: - history of the medium
- journalism
- technical knowledge of medium and playback techniques

Recommended
basic education: -archive science, cultural policy, journalism

Head of Administration

Duties: - internal management, fund raising, planning, accounting, record of ownership, procurement, personnel management

Knowledge
required: - history of the medium
- basic knowledge of archive structure
- knowledge of economic, planning, legal aspects

Recommended
basic education: management, economics, law

The aforementioned functions of top management are considered as recommendations. There are no rules regarding the internal allocation of duties applicable to all types of archives. An archive's structure always depends on its size and the national tasks it has to fulfil. Responsibilities and duties shall therefore be assigned to suit individual needs.

4.3.3 Division heads and specialists of departments referred to in para 4.3.2 come under middle management (Level 2). Previous education for people working in the archive at this level is high school education, diploma, technical college or university education in relevant disciplines.

4.4 Curriculum

The Working Party recommend the following topics are included in any curriculum for the education of av archivists at various levels.

4.4.1 Table 1.

No.	Topic	Level 1	Level 2	Level 3 Technical
1.	Introduction.	20	10	10
2.1a	History of the media showings	30/ 120	30 120	15 60
2.1b	History of av archives	18	9	6
2.2	Terminology	30	15	15
3.	Standards (including demonstrations and visits)	90*	30	(included in 10)
4.	Organisation and structure of institution.	30	10	6
5.	Accessioning	40	15	6
6.	Acquisition and Appraisal (including demonstrations and visits)	60*	30	15
7.	Arrangement and Description	35	45	10
7.1	Documentation sources			
7.2	Computers and Micrographics			
8.	User education and Public relations	20	10	5
9.	Related material	60	12	6
10.	Technical expertise			122
		433 120	216 120	216 60
	TOTAL	563	336	276

plus 4-6 weeks practical work

4.4.2 As it is not feasible to offer a tailor made syllabus for all education establishments, archive and library schools or in-service training, the recommended standards have been designed to serve as outline proposals.
In this context any verbal presentation has the disadvantage of becoming too detailed, while remaining incomplete in the description of individual sections and disregarding relevant secondary aspects.
For this reason the content of the recommended curriculum is presented as a combination of text and graphs to facilitate independent orientation.
Paraphrasing of individual subject units (modules) and their descriptive and quantitative breakdown in description is intended to allow for alternatives and variations. It is hoped that the responsible training institutions, tutors and students take note of the balance between individual modules being used to guarantee the objectives and central issues suggested. The text and graphs are designed as *aides memoire* 'in preparation for sessions and as proposals for further reading. It is left to the user of the curriculum outline to add missing concepts or establish relevant correlations. As a rule graphs are read in a clockwise direction; branching off from the core subject in the centre of the graph to more detailed topics. This is however not obligatory, as it is also possible to start with any term of the graph and make further deductions within the framework of a relevant systematic approach. The individual graphs are designed to enable the user to approach a given subject area and its related subject area and terminology.
When presenting a lesson or during private study it may become necessary to go beyond a specific term contained in a field and consult the terms arranged at the margin of a graph (ie. chemistry, physics, electronics etc.). Individual concept fields and also the entity of these fields are not necessarily complete, but are rather complementary to one another and require interpretation. Both tutors and students should be able to recognise descriptors within a given field and come up with priorities, sequences, associations and connections within neighbouring fields. The report attempts to represent these principles by known working procedures, methodological and integrative aspects of archive practice.

4.4.3 In any training programme the following subject areas should be covered under individual topics. The complete list of subject areas is meant for Level 1 students; selected subjects should serve Level 2 and 3 students to suit individual needs.

Table at 4.4.1 refers.

4.4.1.1 Introduction

Level 1 - 20 hours
Level 2 - 10 hours

It has been recommended to deal with the following subject areas

- the role of audiovisual media in the past, present and future
- cultural, historic and economic reasons for the archiving of audiovisual recordings
- specific audiovisual archive records as works of art, contemporary documents and historical sources
- principal functions of audiovisual archives; acquisition, preservation, cataloguing, accessibility of material
- individual aspects of av archives in their capacity as production and historical archives
- relationship and differences between audiovisual recordings and other forms of tradition
- basic principles of librarianship, archive science, application and modified application to av archives
- the national and international situation concerning the audiovisual heritage

See Figure 1 AV Archives

4.4.1.2.1a History of the media

Level 1 30 hours
Level 2 30 hours
Level 3 15 hours

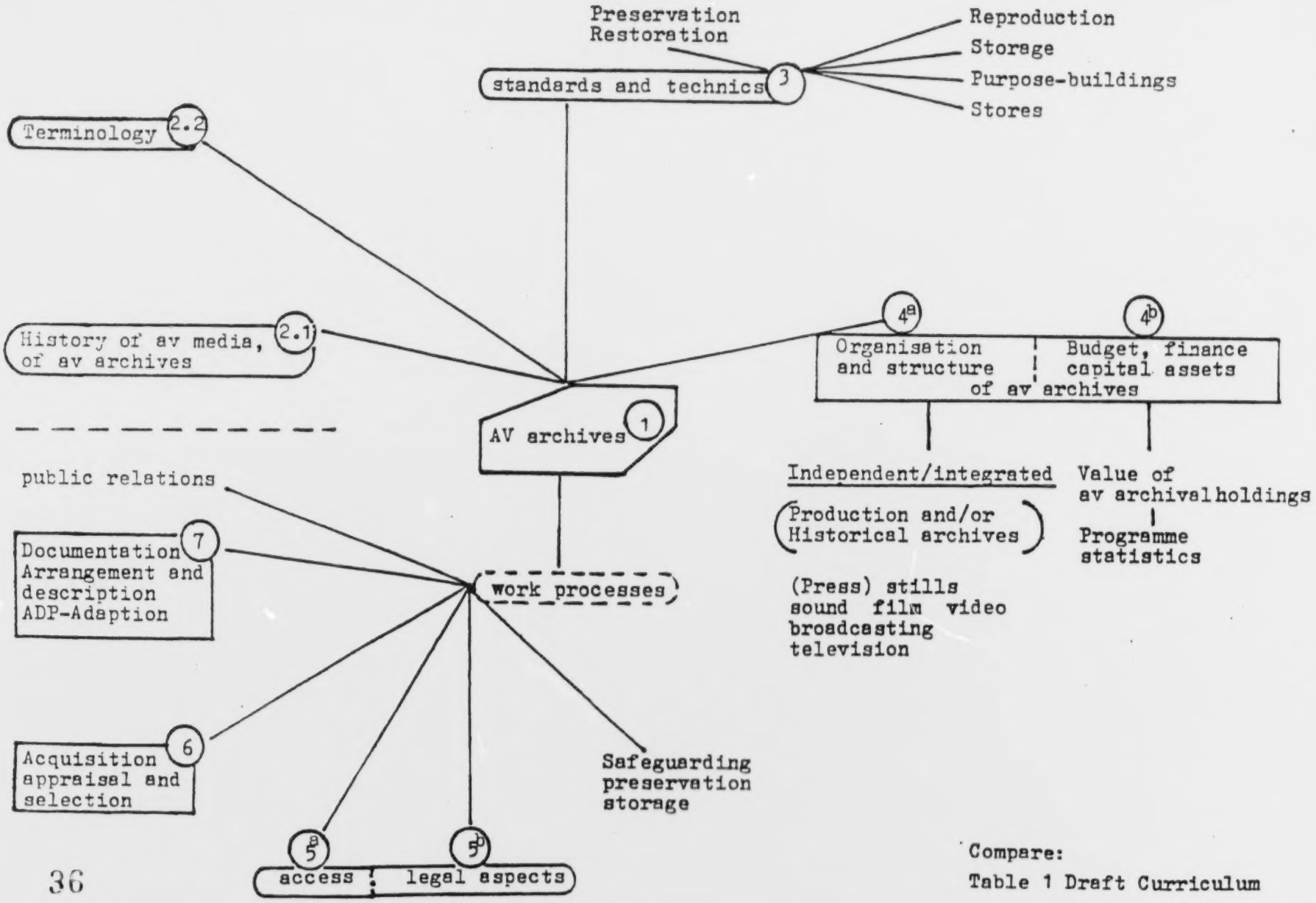
for demonstrations/showings

Level 1 120h
Level 2 120h
Level 3 60 h

The lectures should be designed to cover in 10 hour units the history of film, television and sound recordings
Subject areas to be covered:

- technical development of the media
- development of production conditions
- expansion and sociological function of the media in different periods of time
- the most important stages of media development on a national level

While the lectures should be designed to promote a student's understanding of the most important trends in the development of the



30 a

FIGURE 1

Compare:
Table 1 Draft Curriculum

media, extensive factual knowledge should be acquired through self-study and demonstration.

Demonstrations.
It has been recommended that the time available be used equally for the presentation of films, videos and sound recordings.
Demonstrations should be accompanied by introductory discussions and practical exercises, in support of the lectures.
The demonstrations should bring out the technical and artistic potential and content which are typical for the development of the media:

Film: silent, sound; black/white; colour, other colouring techniques
Film categories: newsreels, science films, documentaries, popular science, advertisement, spots, feature film. Film genres.

Sound recordings:	formats: cylinders, tape, disc, CD and CD-ROM, DAT categories: music, spoken word, oral history, dialect, sound effects, wildlife and environmental sounds
Video recordings:	black/white, colour, different formats; live recordings, graphics

4.4.1.2.1b History of av archives	Level 1	18h
	Level 2	9h
	Level 3	6h

Approximately equal time should be devoted to the coverage of the history of sound, film and video archives. The following subject areas should be included:

- national history of audiovisual archives
- important trends of the international development of audiovisual archives
- the development of audiovisual archives and the emergence of their vital importance
- the development of audiovisual archives and related issues concerning archive science and archive techniques
- activities of the NGOs in the field of av archives

See Figure 2.1. History of av media, and av archives

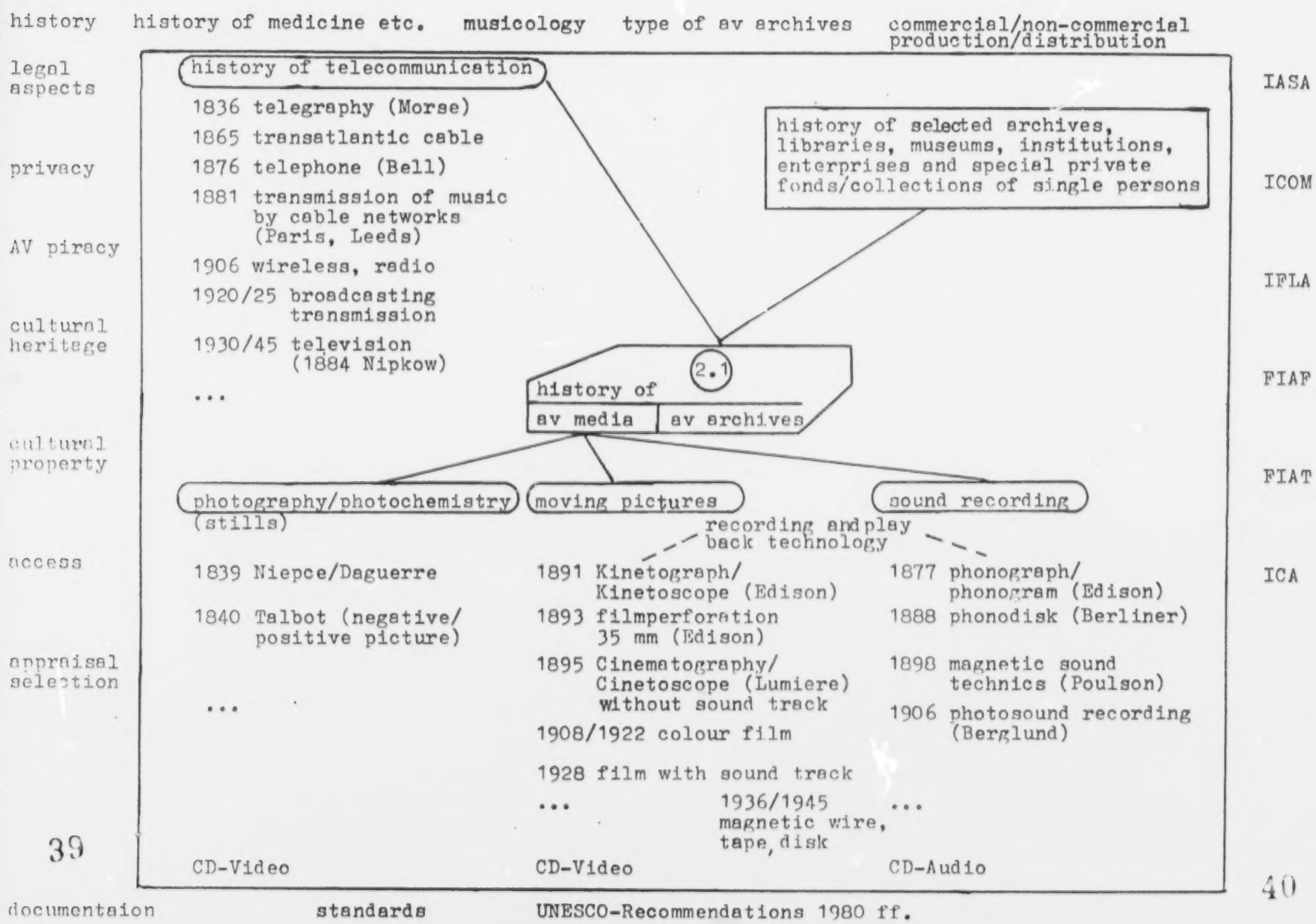

history
history of medicine etc.
musicology
type of av archives
commercial/non-commercial production/distribution
legal aspects
privacy
AV piracy
cultural heritage
cultural property
access
appraisal selection
history of telecommunication
1836 telegraphy (Morse)
1865 transatlantic cable
1876 telephone (Bell)
1881 transmission of music by cable networks (Paris, Leeds)
1906 wireless, radio
1920/25 broadcasting transmission
1930/45 television (1884 Nipkow)
...
history of selected archives, libraries, museums, institutions, enterprises and special private fonds/collections of single persons
2.1
history of
av media
av archives
photography/photochemistry (stills)
moving pictures
sound recording
recording and play back technology
1839 Niepce/Daguerre
1840 Talbot (negative/positive picture)
...
1891 Kinetograph/Kinetoscope (Edison)
1893 filmperforation 35 mm (Edison)
1895 Cinematography/Cinetoscope (Lumiere) without sound track
1908/1922 colour film
1928 film with sound track
...
1936/1945 magnetic wire, tape, disk
1877 phonograph/phonogram (Edison)
1888 phonodisk (Berliner)
1898 magnetic sound technics (Poulson)
1906 photosound recording (Berglund)
...
CD-Video
CD-Video
CD-Audio
IASA
ICOM
IFLA
FIAF
FIAT
ICA
documentaion
standards
UNESCO-Recommendations 1980 ff.

FIGURE 2.1

4.4.1.2.2 Terminology

Level 1	30h
Level 2	15h
Level 3	15h

The extensive treatment of issues relating to terminology presupposes practical skills and knowledge of av archives and/or the manufacturing of av recordings. The prerequisite for appreciation of issues of terminology by students are field trips to archives and manufacturing sites, and/or object teaching.

The topic should cover terminology of the av media and av archives. 75% of the time available should be spent on the terminology of the media, the other 25% on the terminology of audiovisual archives.

Imparting knowledge of media terminology should, by recommendation follow closely the process of production

- preparatory work of audiovisual recordings (literary treatment, set and costume design)
- the process of av recording (individuals involved, techniques used, information carriers)
- technical operation of audiovisual recordings (printing, editing, mixing, multiple-copying, techniques used, individuals involved)
- playback of audiovisual recordings (film theatres, television, radio, home systems)
- related individual materials emerging in the process of preparation, manufacturing, handling, distribution and playback of audiovisual recordings

The terminology of audiovisual archives should also be presented in conjunction with archive science, librarianship and documentation science.

Special attention should be paid to:

- appraisal and selection
- acquisition
- cataloguing
- filmography, discography
- restoration and preservation
- access

See Figure 2.2 Terminology

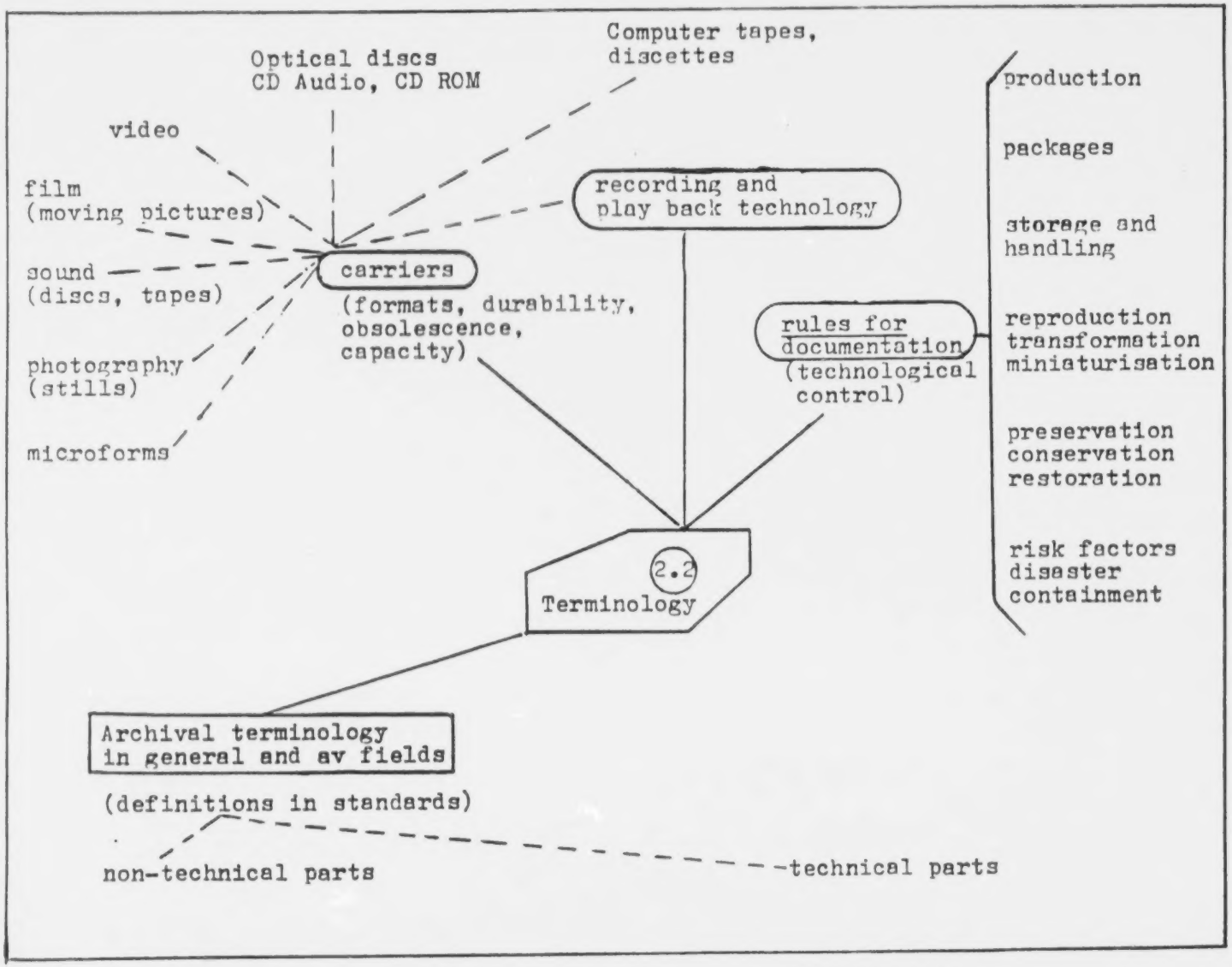

Libraries
Museums
public and private Archives/Collections
legislation
Archives
access
piracy
privacy
Ecology
Natural sciences
Social sciences
cultural heritage.
training and education
Ethics
Chemistry
Physics
Electronics
Broadcasting technics
Film-, Video-, Photo-graphic-Technology
ADP - Hardware Software
Optical discs CD Audio, CD ROM
Computer tapes, discettes
video
film (moving pictures)
sound (discs, tapes)
photography (stills)
microforms
carriers
(formats, durability, obsolescence, capacity)
recording and play back technology
rules for documentation
(technological control)
production
packages
storage and handling
reproduction transformation miniaturisation
preservation conservation restoration
risk factors disaster containment
2.2
Terminology
Archival terminology in general and av fields
(definitions in standards)
non-technical parts
technical parts
Literature, Journals
Documentation

FIGURE 2.2

4.4.1.3. Standards and techniques

Level 1 90h
Level 2 30h
Level 3
see 10 including demonstrations

Dealing with the following subject areas:

- physical and chemical properties of various carriers of audiovisual recordings
- factors influencing the permanent preservation of audiovisual recordings (quality and handling of the carriers, storage conditions, environmental factors, use)
- definition of preservation materials
- optimal storage conditions for film, video and sound recordings (tapes and discs)
- depositories for the storage of audiovisual recordings (air conditioning, storage technique, fire protection)
- technical handling of audiovisual recordings prior to archival storage (inspection of technical condition, cleaning)
- reproduction of audiovisual recordings. Technical feasibilities, advantages and disadvantages (transfer to same carrier, transfer to different formats, transfer to a different carrier)
- technical feasibilities and ethical aspects of restoring audiovisual recordings, including electronic and digital methods
- preservation techniques
- technical equipment needed for the handling, restoration, reproduction and use of audiovisual recordings
- principles concerning the description of the technical condition of material
- technical principles governing the use of audiovisual material
- transfer of audiovisual recordings to miniature formats for the purpose of archival storage. Feasibilities and restrictions
- new techniques and their effect on the development of media technology and audiovisual archives
- standards applied by a number of countries concerning storage, handling, reproduction, restoration and the use of audiovisual recordings.

See Figure 3 Standards and Techniques

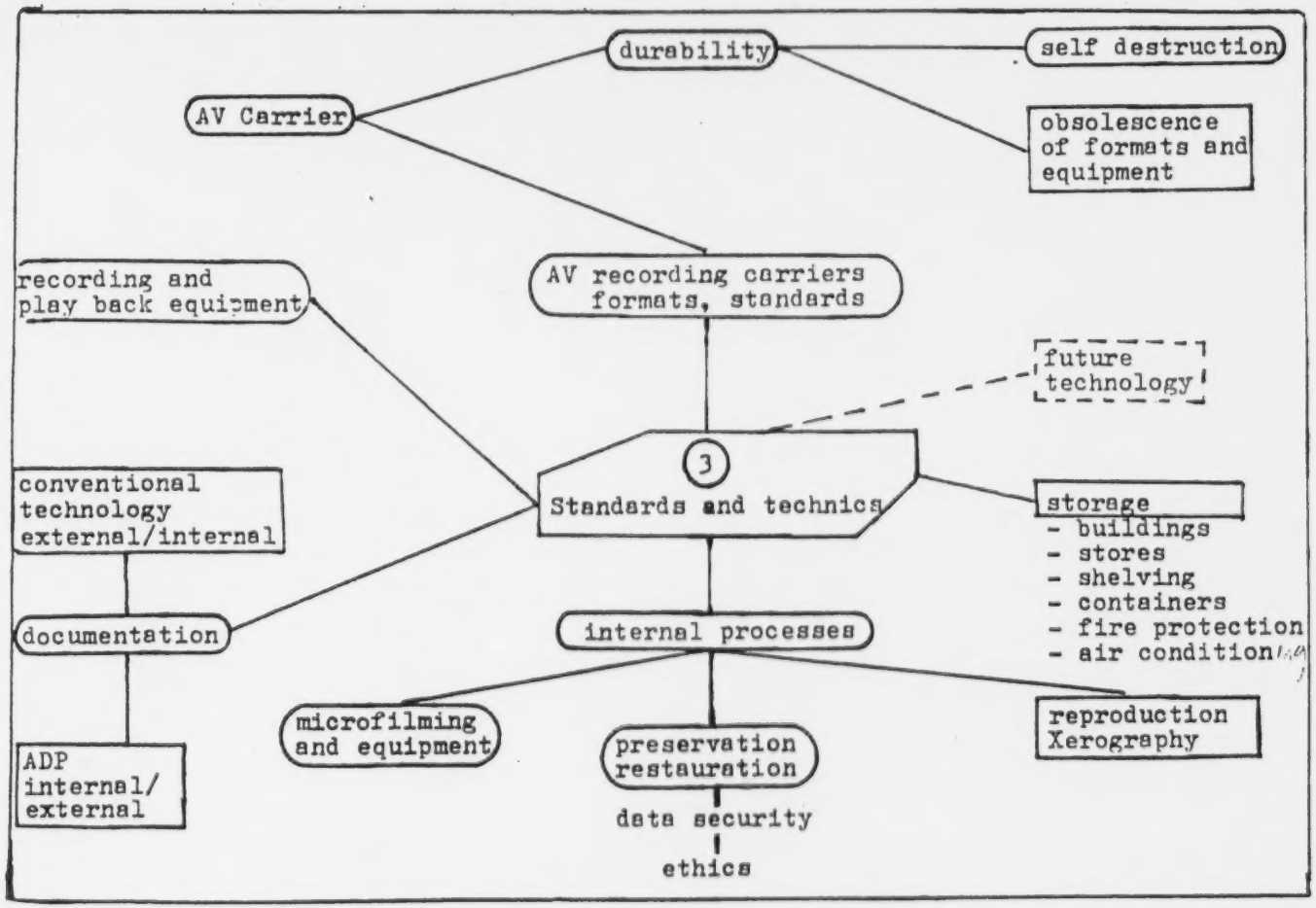

durability
self destruction
AV Carrier
obsolescence of formats and equipment
recording and play back equipment
AV recording carriers formats, standards
future technology
3
Standards and technics
conventional technology external/internal
storage
- buildings
- stores
- shelving
- containers
- fire protection
- air condition
documentation
internal processes
microfilming and equipment
preservation restauration
reproduction Xerography
ADP internal/ external
data security
ethics

FIGURE 3

4.4.1.4. Organisation and structure

Level 1	30h
Level 2	10h
Level 3	6h

Knowledge imparted should include:

- principal functions of av archives
- administrative structure of av archives (autonomous or integrated institution, production archive and historical archive, special or general collection, multi media or single media stock)
- legal status (board, internal rules and regulations)
- relationship between size of collection and archive's function, equipment, number of staff, storage and working premises requirements
- internal techniques and working regulations (technical inspection, principles of reproduction and restoration, principles of cataloguing and description of contents, principles of use)
- organisation of the use of audiovisual archives, user services
- financing audiovisual archives
- cost of equipment, outfit and maintenance of av archives
- assignment of duties and cooperation with related institutions
- international cooperation of av archives

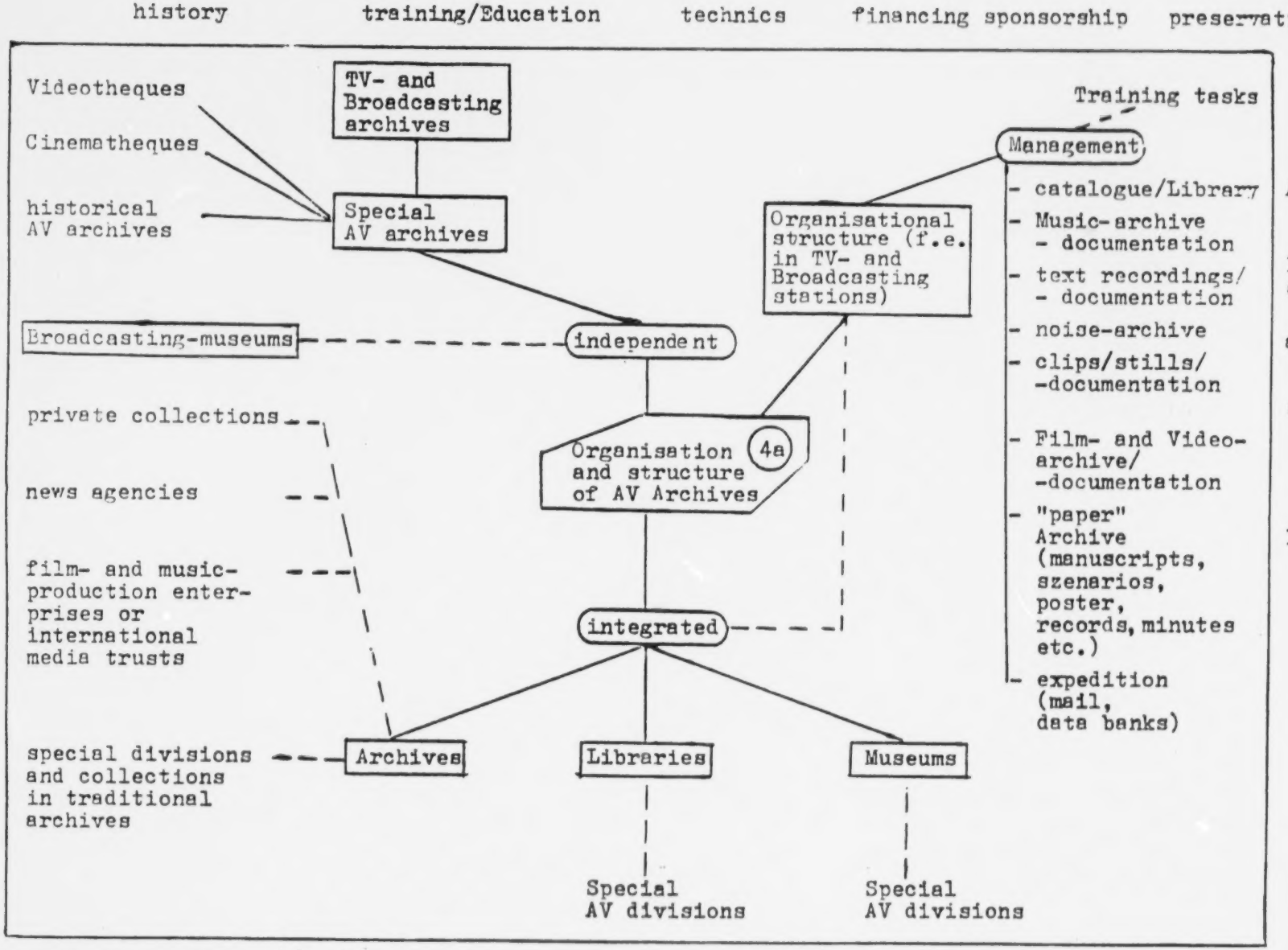
See Figure 4a and 4b Organisation and structure of av archives. Budget, finance capital costs

4.4.4.5. Access

Level 1	40h
Level 2	15h
Level 3	6h

The topic should include the following subject areas:

- legal issues of audiovisual archives
  - . International Copyright convention and audiovisual archives
  - . national legislation and audiovisual archives
  - . Unesco recommendation on the 'Safeguarding and Preservation of Moving Images'
- user categories of audiovisual archives
- how to use audiovisual archives
- priority of stock preservation and restricted use for technical and legal reasons
- the necessity of setting up contractual relations between archives and users
- fees for various services rendered by av archives



34 a

FIGURE 4a

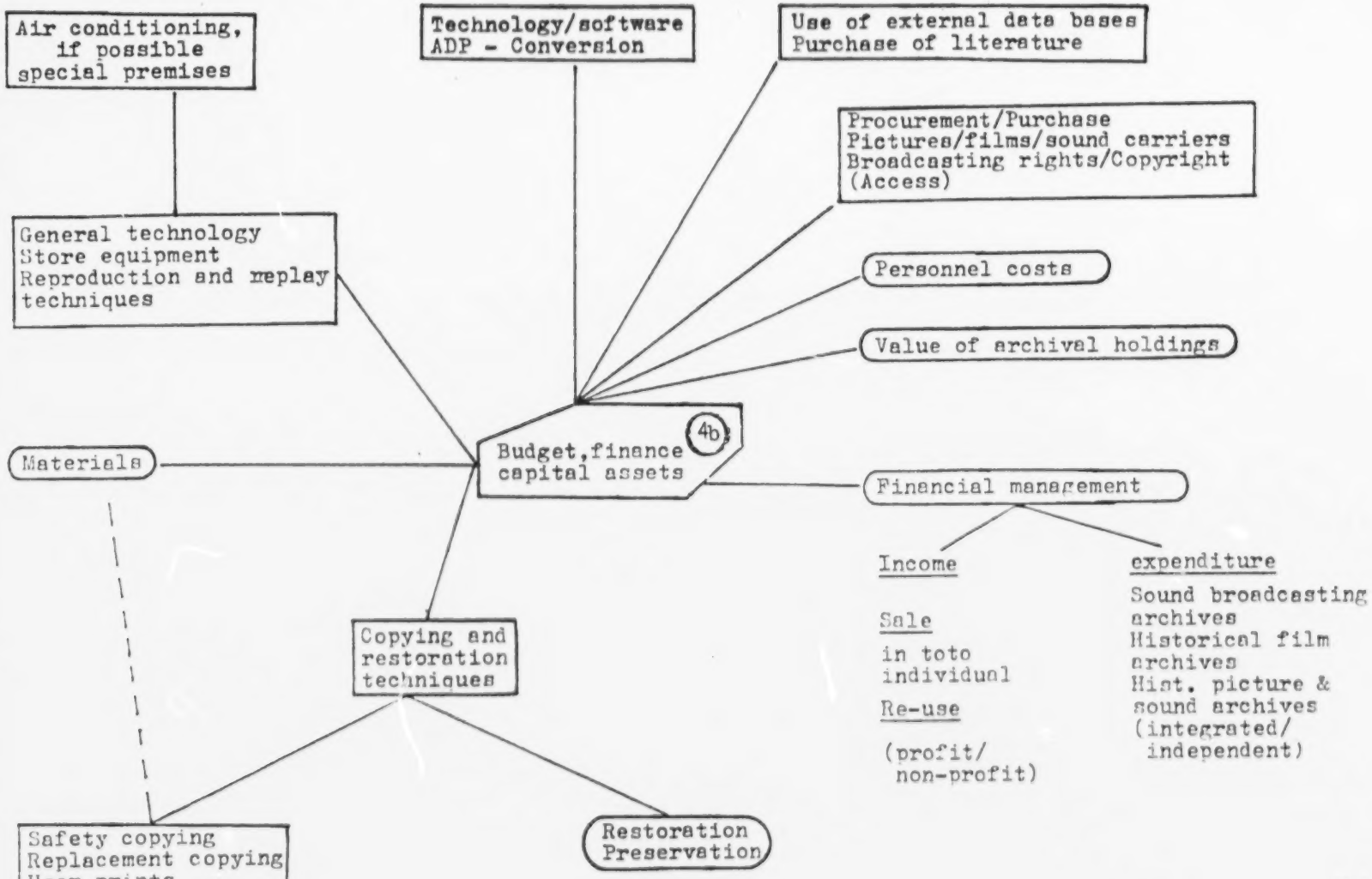

Air conditioning, if possible special premises
Technology/software ADP - Conversion
Use of external data bases Purchase of literature
Procurement/Purchase Pictures/films/sound carriers Broadcasting rights/Copyright (Access)
General technology Store equipment Reproduction and replay techniques
Personnel costs
Value of archival holdings
Materials
Budget, finance capital assets
4b
Financial management
Income
Sale
in toto
individual
Re-use
(profit/ non-profit)
expenditure
Sound broadcasting archives
Historical film archives
Hist. picture & sound archives (integrated/ independent)
Copying and restoration techniques
Safety copying
Replacement copying
User prints
Restoration
Preservation

FIGURE 4b

- the use of unpublished audiovisual materials and respect for privacy
- reproduction and access
- definition of basic principles of use of archives

See Figure 5a Access
5b Legal aspects

4.4.1.6. Acquisition and appraisal — Level 1 60h; Level 2 30h; Level 3 15h

The topic should include:
- archive policy and acquisition
  . national production and national archives
  . specialised collections and accessions
  . national and international assignment of duties and coordination
- sources of audiovisual recordings and methods of accession
  . legal deposit, mandatory deposit
  . voluntary deposit
  . donations
  . purchase
- principles of appraising audiovisual materials
  . theory of appraisal applied by document archives
  . theory of appraising audiovisual materials (priority of national production; proportion of national to foreign productions; safeguarding the technically best preserved and most complete materials; complexity of audiovisual recordings as works of art and contemporary documents
  . reducing subjective decisions
- relationship between production archive and historical archive
- growth rates of audiovisual materials of national provenance and questions pertaining to selection (quantity and quality of production; definition of national criteria of appraising audiovisual materials)
- organisation of accessions (implementation of national legislation or other rules and regulations; procurement of audiovisual materials of a national interest from foreign sources)
- prevention of undesirable destruction and export of audiovisual materials

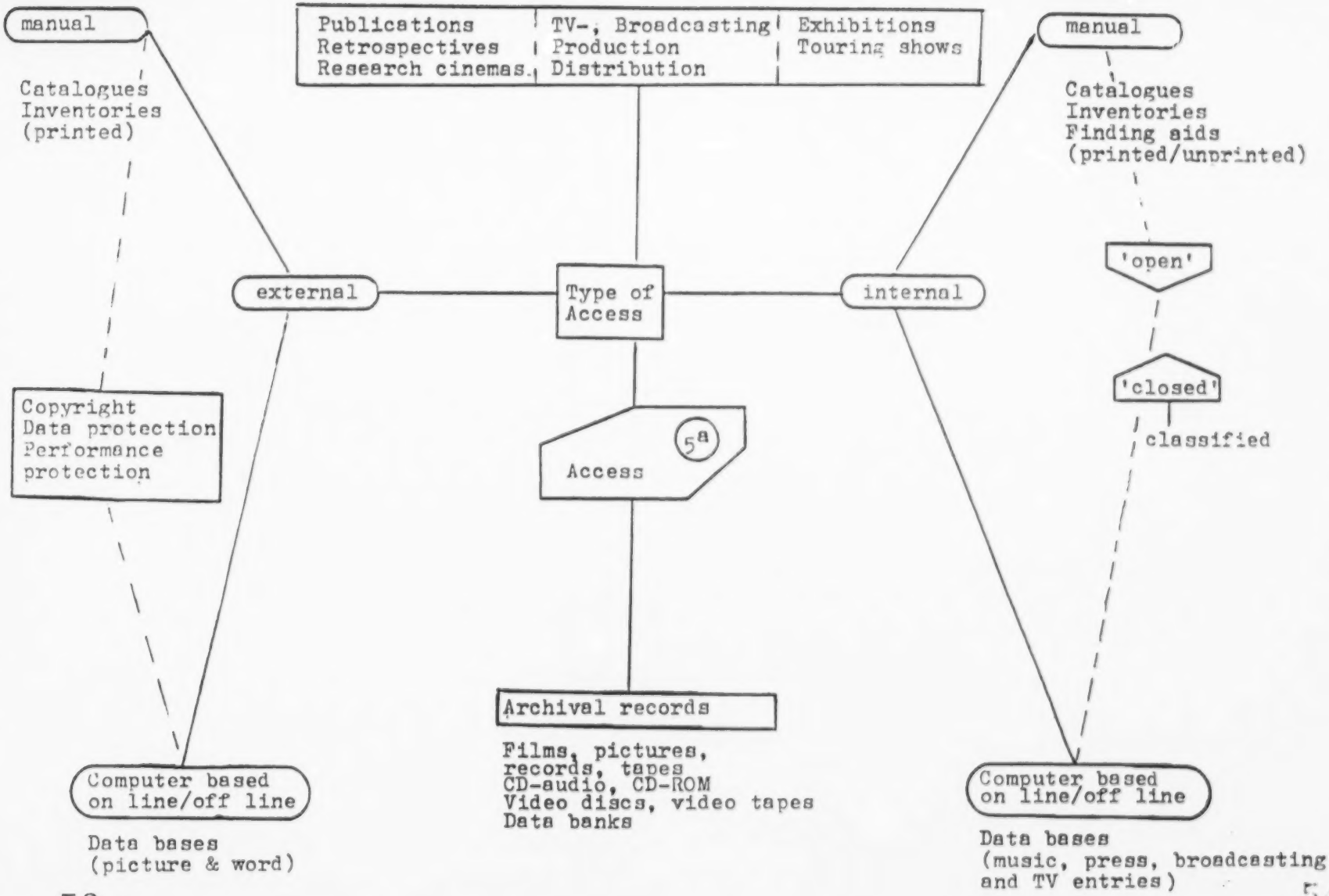

manual
Catalogues
Inventories
(printed)
Copyright
Data protection
Performance
protection
Computer based
on line/off line
Data bases
(picture & word)
Publications
Retrospectives
Research cinemas
TV-, Broadcasting
Production
Distribution
Exhibitions
Touring shows
external
Type of
Access
internal
Access
5a
Archival records
Films, pictures,
records, tapes
CD-audio, CD-ROM
Video discs, video tapes
Data banks
manual
Catalogues
Inventories
Finding aids
(printed/unprinted)
'open'
'closed'
classified
Computer based
on line/off line
Data bases
(music, press, broadcasting
and TV entries)

FIGURE 5a.

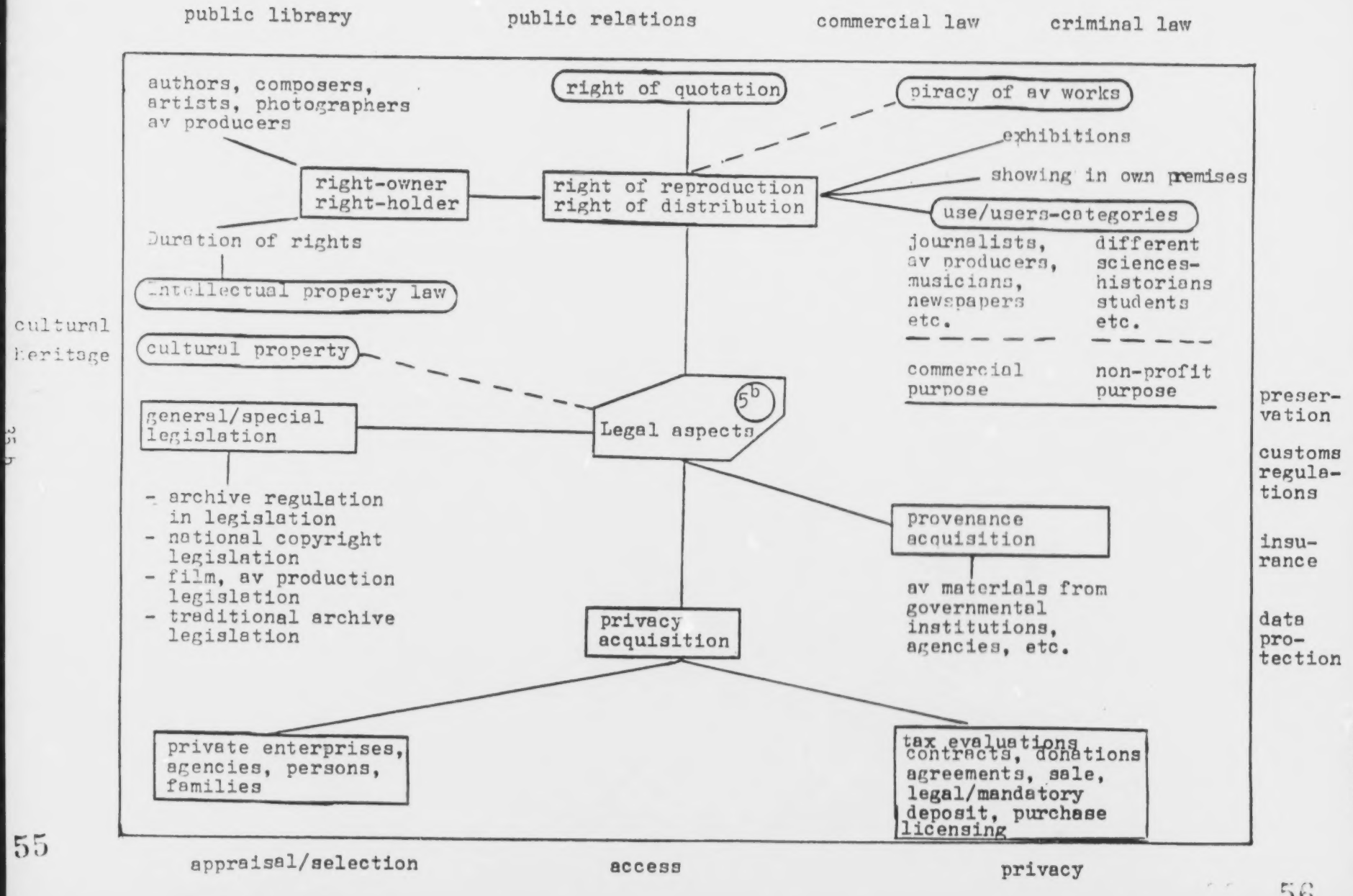

public library
public relations
commercial law
criminal law
authors, composers, artists, photographers av producers
right of quotation
piracy of av works
exhibitions
showing in own premises
right-owner right-holder
right of reproduction right of distribution
use/users-categories
Duration of rights
journalists, av producers, musicians, newspapers etc.
different sciences-historians students etc.
Intellectual property law
cultural heritage
cultural property
commercial purpose
non-profit purpose
5b
general/special legislation
Legal aspects
preservation
customs regulations
insurance
data protection
- archive regulation in legislation
- national copyright legislation
- film, av production legislation
- traditional archive legislation
provenance acquisition
av materials from governmental institutions, agencies, etc.
privacy acquisition
private enterprises, agencies, persons, families
tax evaluations contracts, donations agreements, sale, legal/mandatory deposit, purchase licensing
appraisal/selection
access
privacy

FIGURE 5b

See Figure 6 Acquisition, appraisal and selection

4.4.1.7. Arrangement and Description

Level 1	45h
Level 2	45h
Level 3	10h

The topic should include:

- classification systems of collections and audiovisual materials
- Film: preprint, preservation, distribution materials, different formats, different storage conditions
- Sound recordings: different formats, published and unpublished, oral history, sound effects, edited/unedited
- video recordings: different formats, edited/unedited, stockshots, serials/series, newsreels, programme material
- description of audiovisual archive stock by recommended standards
- methods of classifying data for international and external archive functions

  Internal: monitoring technical preservation conditions, issue record, ownership record, record of material received on loan

  External: Feasible use and records for material of restricted use, accessions control
- record of national av productions

  . recommendation for the acquisition of data for filmographies, discographies and others

  . methods of collecting and publishing data

  . essential national and international reference publication on the production of audiovisual materials

  . the reliability of secondary sources

  . efficient use of computers in audiovisual archives (data storage of national and international production, stock control, accounting, planning, ownership records)
- computer use and programmes for cataloguing of av materials
- effective application of computers

See Figure 7 Documentation. Arrangement and description

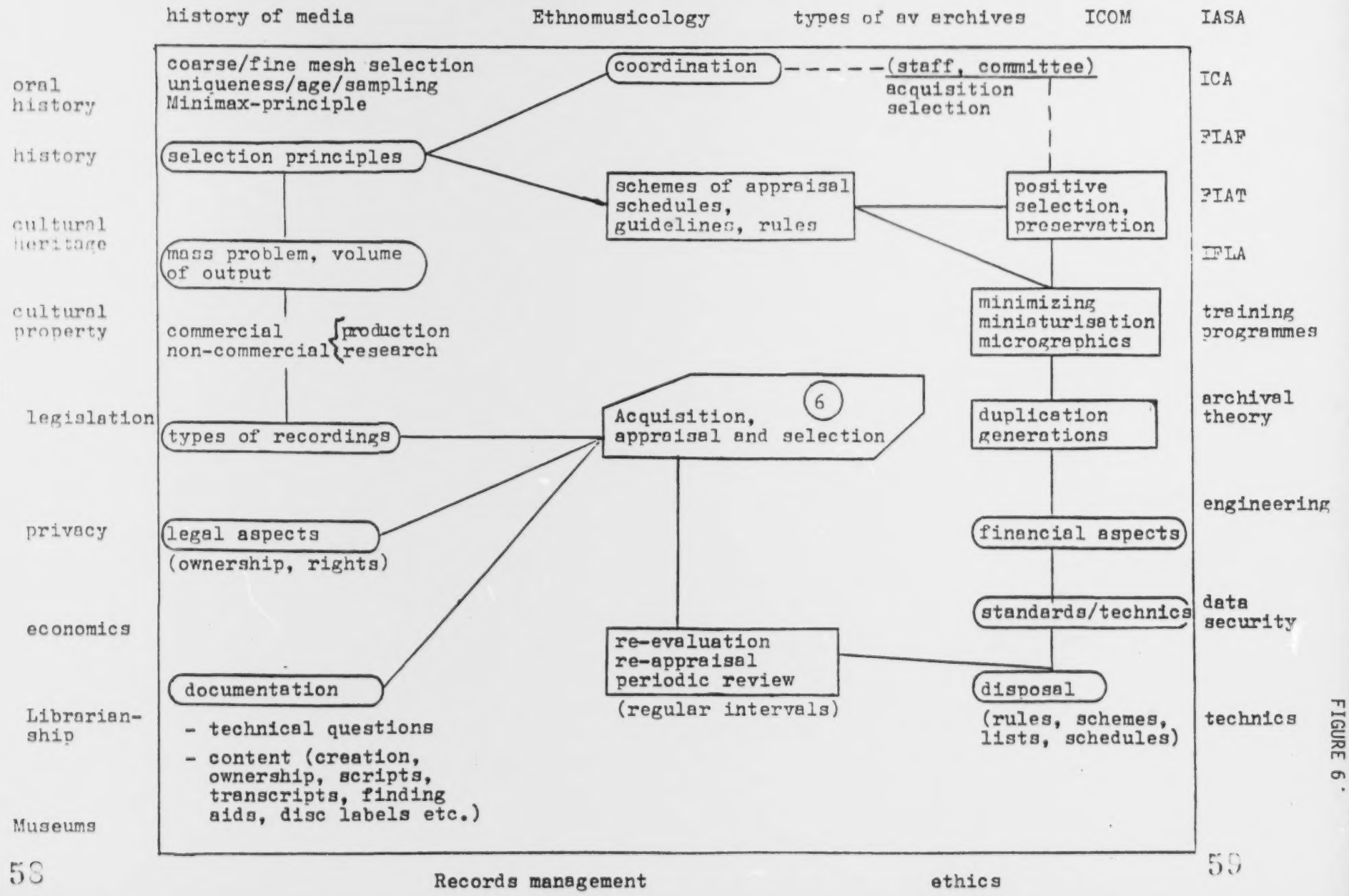

history of media
Ethnomusicology
types of av archives
ICOM
IASA
oral history
history
cultural heritage
cultural property
legislation
privacy
economics
Librarian-ship
Museums
coarse/fine mesh selection
uniqueness/age/sampling
Minimax-principle
coordination
(staff, committee)
acquisition
selection
selection principles
schemes of appraisal
schedules,
guidelines, rules
positive
selection,
preservation
mass problem, volume
of output
minimizing
miniaturisation
micrographics
commercial
non-commercial
production
research
6
Acquisition,
appraisal and selection
duplication
generations
types of recordings
legal aspects
(ownership, rights)
financial aspects
standards/technics
re-evaluation
re-appraisal
periodic review
(regular intervals)
disposal
(rules, schemes,
lists, schedules)
documentation
- technical questions
- content (creation, ownership, scripts, transcripts, finding aids, disc labels etc.)
ICA
FIAF
FIAT
IFLA
training programmes
archival theory
engineering
data security
technics
Records management
ethics

FIGURE 6.

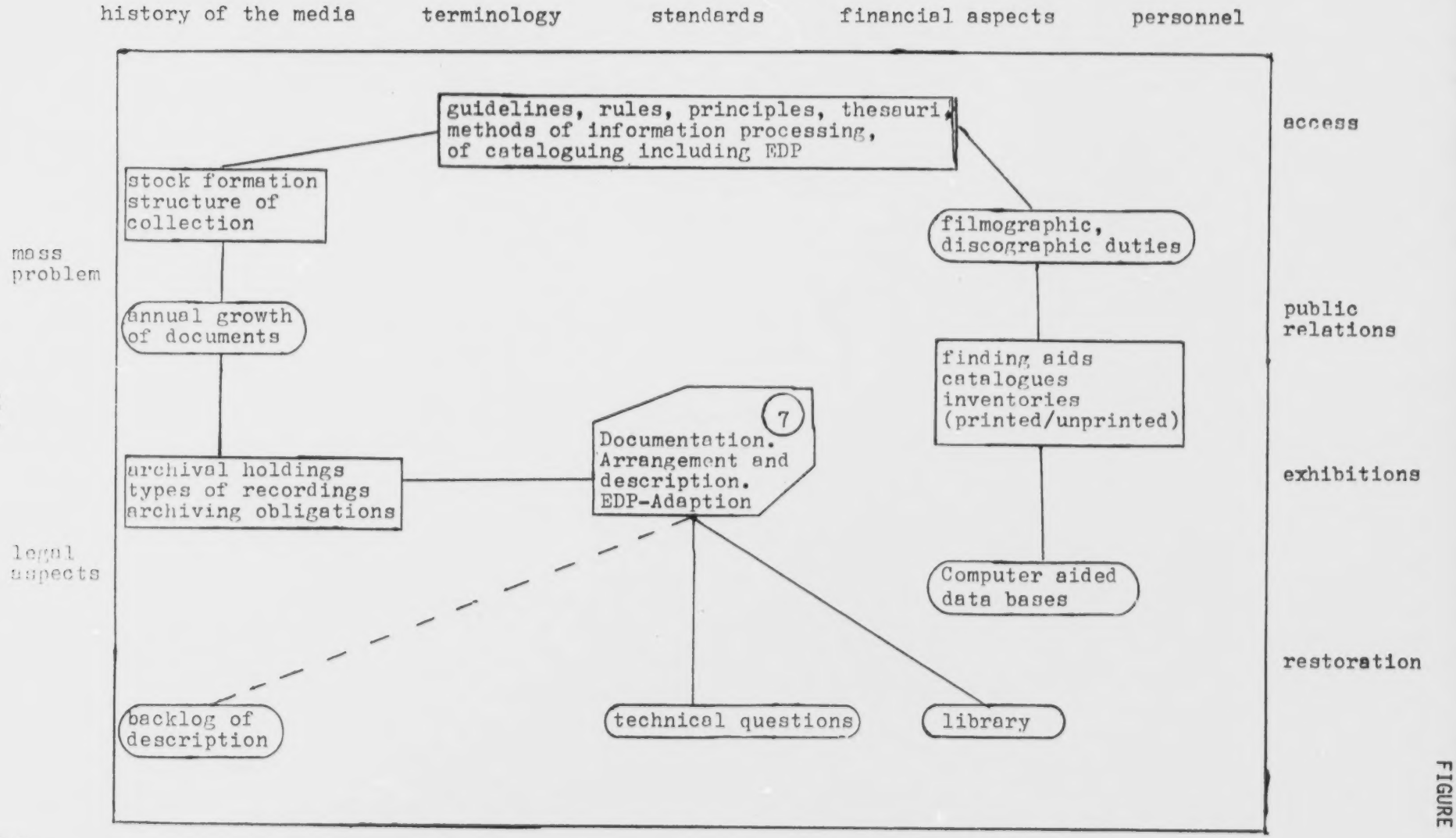

history of the media
terminology
standards
financial aspects
personnel
guidelines, rules, principles, thesauri, methods of information processing, of cataloguing including EDP
access
stock formation structure of collection
filmographic, discographic duties
mass problem
annual growth of documents
public relations
finding aids catalogues inventories (printed/unprinted)
36 b
7
Documentation. Arrangement and description. EDP-Adaption
archival holdings types of recordings archiving obligations
exhibitions
legal aspects
Computer aided data bases
restoration
backlog of description
technical questions
library
60
acquisition, appraisal and selection
permanent preservation
61

FIGURE 7

4.4.1.8 Public relations

Level 1 20h
Level 2 10h
Level 3 5h

Three different aspects of public relations should be singled out:

- user education
- publicity for the archive
- an archive's cultural activities

User education includes:

- contents of user education
  - . methods of accessing an audiovisual archive
  - . conditions of use
  - . awareness of an archive's technical, material and administrative issues
  - . restrictions of use
- methods of user education (lectures, guided tours, publications, exhibitions)

Publicity for the archive:
Since related governmental authorities together with producers of audiovisual material cannot be expected *a priori* to appreciate fully the role and tasks of an av archive, all senior staff should take part in drawing public attention to an archive's objectives, including:

- national and international publicity campaigns for the promotion of audiovisual archives
- effective forms of arousing public awareness
- methods of archive publicity (press conferences, press campaigns, showings of newly discovered and/or restored material, exhibitions, analyses of situation and issues of development of audiovisual archives; information of parliamentary committees and government offices; benefiting from international meetings of NGOs)

Cultural activities of av archives

Implies measures of use and publication of archive's own stock. Experience and knowledge imparted should include:

- activities of archive film theatre in propagating film history and film culture
- activities of audiovisual archives in the promotion of societies for film, video and sound recordings

- lecture tours
- publications, exhibitions, seminars on historic and aesthetic subjects

4.4.1.9 Related materials

Level 1	60h
Level 2	12h
Level 3	6h

The topic should include:

- definition of related materials emerging from the process of production, handling, distribution and showing of audiovisual recordings
- information value, historic and cultural value of related materials
- principles of storage, preservation and restoration of paper, photographs and museum objects
- principles of description, cataloguing and classifying related material.

4.4.1.10 Technical expertise Level 3 122h

Technical tasks of av archives require specialised knowledge in handling of film, video and sound material and the relevant equipment for reproduction, restoration, recording, storage, safeguarding and protection.

A university education in chemistry, physics, electronis, electrical, mechanical, video, sound or film engineering could be a solid basis for a specialised training in audiovisual archive techniques.

The specialised education should include:

- basic requirements for archive buildings
- principles of air conditioning of av material, function of an airconditioning plant
- storage conditions

- worker protection, work safety and fire protection in av archives
- chemical and physical properties of av materials
- equipment for handling, reproduction, recording, restoration and storage of av materials
- treatment against all kinds of chemical, physical and electronic defects and damage
- standards on storage, handling, reproduction, restoration
- development of av technology and its impact on archives
- history of film, video and sound technology.

CHAPTER 5

ORGANISATION AND HARMONISATION OF EDUCATION PROGRAMMES.

5.1. Introduction.

Systematic training in audiovisual archive techniques is virtually non-existent and there is considerable scope for development. This section deals with the education programmes themselves, how they should be organised, if they can be integrated into existing programmes of training and if so which existing programmes are the most appropriate and the resources which will be required, both human and material/financial.
The Working Party were required to look at the 'harmonization of proposals for the education of av archivists'. This was interpreted as the integration of educational programmes for all av archivists: whether they work in film, television, sound or audiovisual archives, and further the integration of training programmes for archive personnel with that for other related professionals.

5.2. One of the first considerations of international schemes for the training of audiovisual archive personnel is the problem of whether such schemes should be centred in countries with developed archives - to illustrate elements of good practice - or whether to present training schemes in the areas/regions or countries in which the greatest need occurs. In the case of audiovisual archive personnel it has to be recognised that the greatest need is for the development of a universal scheme of training: the developed archives are as much in need of properly organised and assimilated training programmes as the developing countries and their archives. Developed countries needed to put their own house in order before preaching to anyone else. Having said this many developed countries have achieved some measure of principle and practice for collections management within their audiovisual archives and are gradually reaching a position where expertise and experience can be disseminated to a wider audience than before. But equally it has to be recognised that many developing countries have their own special problems and pragmatic solutions to add to this experience. The 'developed' world is not always any wiser than the developing world in these new areas of audiovisual archiving and indeed the developing world has much practical experience to offer with its changing conditions, financial and other resources, capacities and climates which has to be taken into account in any training programme if it is to be appropriate to

regional and national interests. The question now is how to achieve a transfer of all this accepted knowledge and expertise to all those who are in need. If the developed world has a part to play in this process it is by facilitating with financial and human resources the transfer of knowledge, practice and principle.

5.2.1 **International vs National training programmes.** The Working Party looked at possibilities for presentation and formation of training programmes: how best to implement these programmes and which is the better concept, to set up training programmes in developed archives with all their supposed advantages of equipment, sufficient staff, some of whom can be spared to tutor trainees, exemplary practices and wide connections and cooperation with surrounding archives and their practices. This implies that trainees have to come from far and wide, usually at considerable expense to their institution or government, take instruction in an alien situation which does not always relate or even appear relevant to their own particular situation and acquire knowledge which may or may not be possible to turn into practice in their own position. It is a lot to ask of a relatively inexperienced trainee! Such a scheme allows for only a limited number of graduates to travel at considerable expense, and courses held in these situations are usually irregular and designed for a wide variety of trainee, rather than courses specifically designed to a particular type of participant.

The other pattern is to send lecturers/tutors from a developed archive to the country or region which requires a training programme. This is sometimes more realistic as it means the funding of only one or two people into a country or region, who providing they are well briefed and at least familiar with the situation and climate prevailing in the region, can relate practical experiences of audiovisual collections management to the particular circumstances. There is also a most important aspect to this argument which is that in many instances it is not possible to transfer currency from one country to another. The problems of currency exchange range widely, but it is difficult to convert currency from one country to another and the more which can be spent within a country or region the more value that currency will achieve.

Although educational programmes may be centred on a particular country the concepts of regional education and cooperation are essential. The centre within a region which has the better facilities, and a wide range of different archives and audiovisual facilities within easy distance is the more obvious choice to conduct a training

programme. Presenting courses in regional centres could ensure a sufficiently large target audience to make a course a viable proposition and also allow the participants to acquire much needed hands-on experience of a greater variety of relevant audiovisual equipment and materials. An audiovisual archive training course profits greatly from practical experience and fieldwork and this aspect is likely to be more easily and better arranged on a regional basis with the use of local resources and facilities in institutions which have audiovisual collections and are prepared to host 'working' visits - or who may have their own in-training courses.
Training may also be offered under bilateral or international aid projects by attaching trainees to established archival institutions. The Working Party felt that this had more value for advanced training of senior staff, than for basic initial training.

5.3 **Related disciplines.**
The Working Party recognised that there is a need to attach training programmes to existing training centres which are capable of expanding to include additional disciplines, or can be given the necessary resources to do so rather than set up new completely independent training centres for av archivists only. Such a new centre would find it difficult to be a viable proposition at least in the short-term. This introduces the concept of harmonisation. Training courses for audiovisual archivists could be associated with existing schools or training centres, for a variety of related disciplines including those of archive management courses, librarianship, film schools, etc.

5.3.1 **Harmonisation**
The concept of harmonisation is useful for any subject where the target audience is relatively small and the subject matter is capable of being used by more than profession. Harmonisation of training programmes between related profession should enhance and improve the training possibilities for archivists and librarians. There are two applications of the word which apply to training. Firstly there is a harmonisation of practices between different training centres and schools in the same country - which is important for equivalence of qualification. The second aspect is harmonisation of education and training programmes for the three information professions: archivist, librarian, and information scientist. Subjects such as preservation and conservation would seem to be a good case for harmonisation. It makes sense to look for cooperation and coordination between related

professions in training for special aspects of work such as the archival aspects of audiovisual materials. The skills and resources of the three professions can be utilised for the benefit of all. Of the several areas recommended for inclusion in a plan of action for harmonisation, preservation and conservation, audiovisual materials, information technology and records management are of particular relevance to the audiovisual librarian. There are other benefits to be gained from collaborative training projects including economic benefits, when both human and financial resources can be used for mutual benefit; benefits for the students in that their range of skills is increased and barriers between professional groups are lessened giving the trainees greater mobility and job opportunities.

5.3.2 Training for av archivism is of course additional to basic education in an academic discipline. One of the first necessities is to raise the level of awareness of archival problems in all related disciplines. It would be preferable to integrate training with existing programmes rather than add another strand, but which disciplines should be selected as suitable for integrating av archivism? The major discipline is archival science. Documentation although important is less closely connected. Library schools could provide useful training for the disciplines of documentation, but archive science should form its own discipline and not be seen as an add-on aspect of a librarianship course.

The Working Party would recommended that consideration is given to the value of harmonisation of training for audiovisual archive and library personnel. However although the similarities between libraries and audiovisual archives are close in terms of formal description, cataloguing, access; preservation and technical aspects require other skills and training possibilities. There will not be complete harmonisation and the training programmes of the different skills cannot be used as substitutes for one another.

The Working Party decided that related disciplines which should be explored included:

Archive Science
Librarianship
Information/Documentation science
Film/Sound/video engineering
Photographics

5.4 Survey of potential teaching centres and existing courses

In pursuing the idea of harmonising training for av archivists with that of other related professions the Working Party conducted a survey. Brief details of the findings are given here and Annex 3 contains the list of potential training institutions.

During July 1989, a questionnaire was sent to all establishments listed in the IFLA International Guide to Library and Information Science Education (1985), and the computer updates to this list. A total of 564 institutions were surveyed. The enquiry occurred during the vacation of many institutions and the number of returns has been restricted although they still being received. It is possible to obtain an idea of the range of courses (and their level) which are available in many countries from an analysis of the returns already received. A further, more detailed enquiry is recommended to identify suitable training centres.

The preliminary enquiry elicited the following statistical information:-

Number of organisations circulated	564
Number of returns	211 (37.2%)
Number of countries returning forms	65

In response to a question asking whether organisations would be interested in developing their courses to accommodate the needs of av archivists, the following interest (or non-interest) was expressed:

a) Develop av archive studies only	23
b) Develop av librarianship and av archive studies	73
c) Develop av librarianship only	51
d) Not interested in further development	43
e) Incomplete forms, or question left unanswered	21
Total	211

The survey was conducted by a questionnaire which was circulated to Library and Information education institutions mainly and the questions were worded in such a way as to find which organisations are currently devoting time specifically to av materials. It was designed to find out whether librarianship was the only aspect taught, or whether some had courses especially suited to archive needs. Such training establishments might be able to develop courses which would take into account the needs of av archivists, or be in a position to offer accommodation for short vacation courses. Additional questions relating to equipment and contacts with av archives, broadcasting organisations and other institutions were also considered relevant, indicating potential areas for development.

Information from the returns indicated the differing education and training patterns in various countries. In the USA, many organisations present their courses in 'blocks', and students opt for particular sessions. The probably reflects the 'credit' system of qualification in that country - a system which is becoming increasingly common in other countries.

Many returns mentioned the difficulty of developing courses in a time of economic restraint. While the Library Schools might like to expand and offer more in-depth studies relating to audiovisual archives, this is often difficult because of the limited number of students who might be interested - and consequently the course would be uneconomical for the parent organisation. Some organisations, however, indicated that they would consider offering short courses in the vacation as a way forward.

5.4.1 Financial implications.

Many returns indicated that if some financial support were forthcoming, then organisations would be willing to develop courses. At this stage, it is too early to identify those which might be serious contenders for such support, but if this were to become a possibility, it would be useful (and necessary) to investigate the potential for development more fully.

The question as to how much liaison takes place with av archives, broadcasting libraries, recording studios, indicates that currently there is very little practical involvement. A few institutions place students in such organisations for fieldwork and others organise visits. However, the majority have no such contact. Most organisations rely heavily on the resources and facilities on the campus, or within the immediate locality.

Clearly any plans for either short vacation or full length courses must take into consideration the proximity of well-established archives which have laboratory facilities, either for visits to them or for possible lecture purposes. Good coordination with practising audiovisual archivists could- with careful planning - result in a dynamic and valuable partnership.

5.5 Resources needed.

The Working Party considered that in implementing the training programmes recommended, certain resources would be essential.

All training programmes need basic support services, including human, financial and material resources. These include:

a) highly trained staff
b) adequate funding
c) fully equipped to train trainees and existing staff
d) supporting services

5.5.1 Human Resources

Although the Working Party considered a training centre as an independent institution, the help of practising archivists as part-time teaching staff was regarded as essential: that is people who remain in touch with the archive world. It was considered that for a scheme for 50 students the following staff was desirable:

1 Director/professor - Permanent
2 Assistant teaching staff - permanent
Up to 10 invited teaching staff
1 Administrator
2 Secretaries

Any training programme requires staff who are experienced in av archivism and in educational methods. Teaching staff themselves will require some training. In some of the more specialised areas of audiovisual work it will be something with which many educators and trainers are unfamiliar, and therefore, at least initially, teaching should be done by professional staff rather than the educators. The use of visiting lecturers drawn from the practitioners in particular aspects of conservation management is recommended. The difficulty has always been that practitioners are kept busy enough doing their own work. There needs to be a recognition on the part of the larger institutions that these practising professionals should be allowed time to assist in training programmes, just as the larger institutions may also consider providing facilities for practical work and demonstrations.

The invited teaching staff will be specialists in particular fields. It is more useful for regular and consistent presentation of courses to have a prescribed circle of regular teaching staff, not one-off lecturers.

These are the human resources, but other resources will be needed to cope with audiovisual conservation training.

5.5.2 Material Resources

No training programmes are possible without financial resources but actual levels of finance will have to be determined locally. The areas which will require consideration in drawing up budgets or financial requirements should include:

1. Overheads/Buildings/lecture space
2. Permanent staff
3. Equipment - purchase and rent
4. Materials - purchase and rent
5. Invited teaching personnel
6. Services of neighbouring institutions
7. Library and teaching materials
8. Running costs
9. Unforeseen/ inflation etc.

In addition to these a library is an essential for any training course, a collection of relevant books, periodicals, audiovisual instruction and teaching materials where available.

Equipment is also necessary for both administration and teaching/demonstration purposes. Not all equipment need be acquired by the teaching institution, but contact could be made with neighbouring institutions for the use of the more specialised equipment.

5.5.2.1 **Basic Technical Equipment for Training purposes.**

Film	16/35mm viewing table
	(4 plates for optical/magnetic separate sound)
	Projection for 16/35mm
	Rewinder
	Splicer (16/35mm)
Sound	Tape recorder of semi-professional standard at least spe speed and track formats according to tapes held in stock
	Cassette recorder
	Record player, including a preamplifier for historic recordings
	CD player
	Transfer/mixing console
	Amplifiers, Loudspeakers, Headphones
Video	Recorders VHS./ Umatic with colour capacity for PAL, SECAM and NTSC
General	Slide projector, Tape slide projector,
	Overhead Transparency projectors and related equipment

5.6 **Certification**

Another point which the Working Party referred to was the final certification of any training course. It was thought that certification, or a diploma at the end of a training course was a necessity, but it should be based on national practice.

CHAPTER 6

IMPLEMENTATION PROPOSALS

In considering implementation of this report the Working Party made the following comments and recommendations:

6.1 Significance of training programmes for audiovisual archivists.
It is a matter of increasing concern that the cultural heritage is in danger of destruction and loss due to the rapid deterioration of records on many formats. Audiovisual material forms an increasingly important part of the cultural heritage of the 20th century as well as being an important information carrier. Audiovisual material requires archival treatment and preservation in the same way as any other source of information, and it is essential that this should be carried out by professionally qualified personnel if the cultural record is to be preserved.
At the present time systematic training programmes for av archivists do not exist and the Working Party consider it necessary to establish training facilities in as many centres and regions as possible as a matter of some urgency.

6.2 An appeal is made to the international organisations dealing with av archiving, FIAF, FIAT, IASA, ICA, IFLA and FID for closer cooperation to encourage and initiate training programmes with all speed due to their joint responsibilities and the recognition that they are all now confronted with similar problems. On the other hand, governmental and administration bodies at national level, eg. departments of culture, education, university and vocational education, as well as universities, colleges, polytechnics and vocational schools, national vocational associations and av institutions are invited to take up and implement the suggestions presented.
The Working Party is aware of the fact that the recommendations for the introduction of a differentiated education and continuing development will depend on numerous factors which cannot be guaranteed everywhere and at the same time.
Without being in favour of any of the various possible study forms in particular it should be emphasised that the sought-after and necessary modern teaching of av archiving requires material and financial resources.
Thus, there is a need to set up gradually, via medium-term planning by the international organisations of Unesco, national archive schools and training centres of institutions, exemplary models which may

serve for individual countries, perhaps even for regions sharing similar historical traditions and a common language. It can be deduced from experiences gained in the training of foreign students in the UK, France, the USSR, GDR and other countries that it is not so much the 'transfer of technology' that is important, it is rather the 'transfer of basic knowledge' that counts. Both students and graduates should be placed in a position to be able to identify issues on their own and establish a sequence of priority for practical solutions in archives and av media, subject to different conditions prevailing in different countries and institutions. The transfer of basic knowledge and the employment of graduates as trainers in the sense of the 'snow-ball system' might contribute to the emergence of personnel, institutional, educational and didactic instruments and preconditions in the last decade of the 20th century. These in turn could serve as a basis for the expanding field of archiving av media. National and international professional qualification should be considered necessary along with a global understanding. The recommendations should be complemented with the parallel production of teaching materials, including audiovisual assisted aids.

6.3 **Implementation.** The report was first presented to Unesco and the Working Party recommended that a meeting of chairpersons of the various NGO training committees should take place. A further Unesco initiative was recommended, that Ministers of Education should be informed of the report of the Working Party. The Working Party also recommended that the final report should be circulated widely to all potential training institutions with a recommendation from Unesco for implementation of the recommendations. These institutions would include national archives, professional and library associations.

6.4 **Training Programmes.** Systematic training in av archivism is virtually non-existent and the Working Party believe that there is a need for all types of training for av archivists at all levels. This includes the full-time training course for qualified personnel in av archive practice, short courses for specialist topics and personnel, workshops, seminars and symposia to present new knowledge, hands-on experience and other updating activities and finally 'brainstorming' seminars for the updating of the trainers.

The type of courses which are required include:

a) Graduate certificate programmes for both professionals and paraprofessionals
b) Short term education opportunities - seminars, workshops
c) In-service training.
d) Distance education methods.

6.4.1 Training programmes can range from the full length professional courses of 1-2 years in addition to a first degree or basic education. The Working Party has provided a basic draft curriculum for this in the report. However this is an end goal and in view of the current situation a start can be made by including special options in full length post graduate courses in archival sciences or librarianship. Full length professional courses are a luxury, but they are at the core of any training programme, and should be thought of as the ultimate goal.

6.4.2 Short courses have a place in updating knowledge and introducing specialised topics in depth. It is essential to get the people already in post or in training positions educated in the subject *now*, and the greatest need is the provision of shorter, regular, specialist courses. The modular approach is well suited to this. It can be devised and presented more quickly than a full length course, can be presented more regularly, is flexible and can be fitted in to existing training situations as and when required.
Familiarisation programmes for managerial staff are also needed including theoretical training and practical demonstration work. This implies the provision of continuing education and must be supplemented with follow-up, refresher or up-dating courses and participation in seminars and conferences.

6.4.2.1 **Training courses of NGOs.** Summer schools are among the most effective methods at present and serve actual needs, but they do not give systematic education. Models are cited in Annex 2, including a IASA one week training course and short training courses such as those of SARBICA. The Working Party would encourage the continued organisation of such training and up-dating seminars which could supplement more extensive training programmes, but such courses should extend to 2 or 3 weeks, not just one or two days.
Funding remains a problem, as short courses are seldom self-supporting and the NGOs would find it difficult to support the courses to any substantial degree.

6.4.3 Training of Trainers

Any training programme requires staff who are experienced in av archivism and in educational methods. While the slogan 'training the trainers' is a good one it is not possible to define methods adequately. Training staff are more likely to benefit from 'brainstorming' sessions and updating in situations such as summer schools and seminars. Training staff need opportunities to come together, to compare techniques, introduce new topics, discuss ways and means. These seminars could be held in conjunction with the various NGO conferences, or a Joint symposium on training attached to one of the NGO conferences.

6.5 Survey of Institutions with training potential.

The survey has been discussed and the main findings included in chapter 5. The conclusions are cited here as they are appropriate to the implementation of the Working Party report.

1. It is stressed that the survey was only an initial attempt to elicit the level of interest. The low return rate (37.2%) of the survey indicates that some key organisations did not respond, due perhaps to the fact that the survey had to be conducted within a short time and also during a vacation period. There is a need to repeat the exercise, with special attention given to those organisations known to be involved with archives.
2. Overall, from the returns received, there is some interest in the further development of courses, but the general feeling is that unless there is some financial support, little can be achieved.
3. 96 organisations indicated a desire to provide and develop courses related to av archive studies. Of these, 23 were concerned with archive studies only. The remaining 73 were interested in both av librarianship and archive studies, and the majority would be concerned with management aspects.
4. Very few training establishments have adequate facilities and equipment for the teaching of audiovisual archive studies. Many rely heavily on shared av resources on the campus and a few have access to local av archives. Most have access to basic teaching equipment (audio, video) and a few have film projectors, but the general level of provision is poor.
5. Some returns indicated a willingness to consider short courses during vacation periods. If this were to become a reality, consideration should be given to the identification of key organisations where, for practical reasons, it might be possible to

hold courses and make use of a range of archival facilities in the locality.

The Recommendation of the Working Party is that there is sufficient interest in developing courses for av archives, and a further, more in-depth survey should be conducted to identify those organisations which have the greatest potential for such development, as well as to what extent they would need help to achieve an adequate standard of training.

6.6 Distance learning

The Working Party recognised that the training for av archivism could be an ideal subject for distance learning because of the relatively limited number of candidates in many countries in which establishing training centres cannot always be justified. It is also a useful method for updating professional staff already working in archives. Distance learning however does not stand on its own, it requires the backup of tutors, but the techniques can also be used to train the tutors, as well as providing them with training materials which they can use.

The Working Party examined one distance teaching system for both graduate and continuing education (the Open University in UK) and noted that as this method relies on part time studies it will extend the time needed to qualify. Distance teaching provides opportunities for additional training after a first degree and also the Continuing education technique could be used with people already in the av archives. Although the Working Party does not wish to give one method priority over any other, in case this disallows the case for other methods, the Open University system is described in Annex 1 as an example. The Working Party also suggested that Unesco consider financing a feasibility study and a pilot project for av archive training using the Open University method as an existing example.

The Working Party also recognise that national initiatives are often easier to obtain funding for than international, especially in countries with currency exchange problems.

6.7 Priorities

Where are the greatest demands for education and training? The Working Party agreed that there was a basic need for training staff already working in archives, especially those working at senior level. Certain regions or countries have particular needs but these needs

are not necessarily the same for the different 'media'. eg. Film education has a low level of development in Africa, whereas sound archives hardly exist in South America. Other areas concentrate on production rather than collection. In very general terms moving image training is most needed in African countries and sound preservation in Latin American countries.

6.8 **Teaching materials**

The Working Party considered that there was little in the way of teaching material available for av archivism available at present and proposed consideration of the production of some essential teaching materials.

6.8.1 There is an obvious gap in the literature of detailed but basic manuals for archivists, as well as a series of short, direct pamphlets for librarians. In discussing an outline for a basic manual the Working Party suggested that it should be expanded to cover both Technical and Non-technical parts, possibly in more than one volume. Non technical parts would include the theoretical aspects of appraisal, purpose and aims of archives; cataloguing; access and legal aspects; organisation and management of archives; related materials; public activities. This project has already been discussed by the NGO Round Table on Audiovisual Records and a draft outline is being produced. External funding would have to be sought for publication, and a commercial publisher has already expressed interest.

6.8.1.1 A series of short, basic handling, pamphlets for distribution to every relevant library for use was also recommended.

6.8.1.2 The Working Party also recognise that there is a notable gap in the provision of av teaching packs, and recommend that ways and means should be devised to fill this gap with the assistance of the NGOs. The Working Party went one step further and recommended several topics which could be usefully produced as av teaching material. These topics include:

i) AV archive buildings, including those necessary for hot and humid climates
ii) Care and handling. Damage prevention
iii) Disaster control/preparedness
iv) Preservation/Conservation
v) Use of computers

AV teaching packages would be useful for exemplary purposes and have a wide application if produced effectively. Most of the material in existence describes the work of particular archives, rather than practical teaching material. The Working Party believe that

encouragement should be given to the production of teaching packages which could be distributed widely.

6.8.1.3 A bibliography of the literature already available is an essential teaching tool, and although there are some bibliographies available for individual media and also archives there is none in the specific area of audiovisual archives. A select bibliography is appended in Annex 4, which represents only a small proportion of the material which has already been collected, by a member of the Working Party. The Working Party recommended that a bibliography of av archives might be considered as a project in the RAMP studies. It was noted that such a bibliography would need constant updating, and that any publication should make provision to maintain the bibliography.

A list of available audiovisual teaching materials for use in av archives is also needed and it is recommended to Unesco that this list should be compiled, perhaps by a project connected with the av bibliography.

6.9 **Publicity.** The Working Party recommended that the report and its recommendations should be publicised widely in several professional journals, indicating the need for training in av archivism.

Further publicity could be given at national and international archive and library meetings. The Working Party recommended the production of a short leaflet detailing the main findings and recommendations which could be distributed for publicity purposes.

6.10 **Financing**

The Working Party discussed possibilities, including support from the NGOs, but concluded that the smaller NGOs were not in a position to assist, although the larger ones such as ICA and IFLA may be able to help 'in kind' if not with funding. The Working Party suggested that bilateral agreements might be pursued and that Unesco could request the training of archivists be included in national or international programmes. Nationally there are bodies such as the British Council or Overseas Development Agency in UK who might consider the introduction of av archive training programmes into their own programmes.

6.11 Because of the dangers of destruction and loss of the cultural heritage and the importance of av materials in the transmission of information and culture, the provision of professionally qualified personnel to maintain and prolong archives is essential. However systematic training facilities for av archivists do not exist. In the opinion of the Working Party such training facilities should be established in as many centres and regions as possible as a matter of some urgency.

Where

- It is strongly recommended that the training and education of audiovisual archivists should take place in existing archival institutions and institutions of higher education, supported and stimulated by the NGOs concerned. The demand for new institutions at national or international level to teach the staff of film, tv and sound archives is not regarded as realistic nor financially feasible at present.

- existing regional or national centres such as national archives archive management schools, library and information science departments etc. should be used as well as other resources including archives and film schools which are available in the immediate neighbourhood.

- The Working Party recommends that consideration is given to the value of harmonisation of training for audiovisual archive and library personnel. Coordination between practising audiovisual archivists, librarians and documentalists should be encouraged.

- In this connection a preliminary survey was carried out by the Working Party to indicate potential institutions which might provide training programmes for av archivists. (See Annex 3). The Recommendation of the Working Party is that there is sufficient interest in developing courses for av archives, and a further, in-depth, survey should be conducted to identify those organisations which have the greatest potential for such development, as well as to what extent they would need help to achieve an adequate standard of training.

Who requires training

- training is required for all levels of staff employed in audiovisual archives, and there are different requirements for different levels.

- training programmes are necessary for management staff and skilled specialists in audiovisual archives. New technology requires frequent updating of knowledge at senior level, and for all levels including technical staff

- it is also necessary to raise the general awareness of the importance and need for the proper handling and conservation of audiovisual materials in all situations, from archives and libraries to general use.

Type of Training

- education for audiovisual archivism should be in addition to basic education to at least first degree level for senior and middle managers

- different types of training are necessary, and all should be considered, including full length courses, modular short courses, seminars, symposia and workshops. In the absence of full length training programmes at present, short courses are considered a feasible beginning to building full training programmes.

- the Working Party make recommendations for a draft curricula for a 1-2 year course in the report (see chapter 4). This is one type of training programme

- it may be possible to combine the formal training in the one curriculum, with middle and junior levels of staff taking a one year course at a basic level, and more senior management progressing to a second year for more detail. Alternatively optional courses could be offered in particular specialisms and at different levels.

- short courses, seminars, summer schools and workshops should continue to be presented on a regular basis in as many centres as possible

- brainstorming sessions for exchange of experience for the trainers are necessary

- The Working Party recognises the value of distance learning for av archive training and recommends a feasibility study or pilot project for av archive training using the Open University/BBC OUPC as an existing example should be implemented

Teaching Materials

- The Working Party made some recommendations for the development of teaching materials .

- we recommend that a detailed, but basic manual for archivists should be considered as well as a series of short, direct pamphlets for librarians. These ideas will be presented to the NGO Round Table on Audiovisual Records in March 1990

- there is a notable gap in the provision of av teaching packs, and we recommend that there should be encouragement by Unesco and other organisations to seek funding for these projects with the assistance of the NGOs

- The Working Party recommended that a bibliography of av archive management might be considered as a project in the RAMP studies, to include a list of available av materials

Publicity.

- The Working Party recommend the wide circulation of this report. It is recommended that the report is circulated to all institutions mentioned in Annex 3 etc.

- a meeting of the training committee chairpersons of the NGOs at a seminar to discuss the report and consider further action

- a Symposium on av training attached to one of the NGO annual conferences

- the Working Party also ask that Unesco take the initiative of informing Ministers of Education concerning the report

The Working Party recommend the production of a short leaflet detailing the main findings and recommendations for publicity purposes.

ANNEX 1

DISTANCE LEARNING METHODS.

There are several possible methods for establishing education and training programmes in av archivism. The report has concentrated on training aspects for archivists after initial basic education and has already mentioned certain required levels and qualifications for archive staff at several levels. We are concerned here with additional training and qualifications for staff with some basic knowledge.

The Working Party recognise that distance learning could be one of the most useful methods of training for av archivism because of the relatively limited number of candidates in smaller countries for which it is not always justified to set up new training centres and full time training courses. It is also a useful method for updating professional staff already working in archives.

One well established and tested system of distance learning is that of the UK Open University and while the Working Party would not recommend any one system of education/training over another it was thought that a brief description of the teaching methods of the University would provide a helpful example. This is given here. Many of the points such as student numbers and other items specific to the UK situation will not be of immediate concern, but in order to set the system in context the current figures have been included.

Open University

Established in 1969, began teaching in 1971. Headquarters Milton Keynes, England. Supported by 13 Regional Offices throughout the UK which provide student tutorial and other support services, as well as study centre facilities. The Open University is designed to offer an opportunity of university education to adults who did not, or could not enter higher education on leaving school. It also gives people the opportunity to continue education, update knowledge, gain new knowledge and learn new skills throughout their lives. There are over 140,000 students in any one year divided fairly equally between the undergraduate and the continuing education programmes. The University has already some 90,000 graduates who have achieved a viable and recognised degree.

No entrance qualifications are required hence the word OPEN. OU students are adults aged 18 and over studying at home in their own time. Most students are in full-time employment to which their study time has to be added. This has implications for the time it takes to acquire a degree as opposed to conventional university study. OU students can take as long as they like while registered as students, but a minimum of 6 years should be anticipated.

Students are taught by a combination of correspondence texts, television and radio broadcasts and other audiovisual materials such as non-broadcast audio and videocassettes, records, slides, filmstrips,

computer software. Face to face tuition is also used at summer schools and tutorial sessions in regions.

The radio and television broadcasts are produced by the University in partnership with the British Broadcasting Corporation which has a special production centre on the main campus of the university. This centre is a dedicated centre for the OU, but because of its expertise and facilities it could serve as a model for the production of material for use by outside agencies.

Students receive texts regularly by post as well as related radio and television programmes (transmitted on BBC national networks), they also meet tutors at local study centres and residential summer schools. The local study centres are usually found in existing education institutions such as colleges, schools, and sometimes universities in the different regions.

Undergraduates have a wide choice of courses - over 130 in six faculties: Arts, Mathematics, Science, Social Sciences, Technology and the School of Education. For an ordinary BA Degree students need 6 credits. A credit is awarded for successful completion of one full-credit course. Students choose courses from any combination of faculties. A full credit course lasts for nine months and takes approximately 15 hours study per week to complete. Continuous assessment by tutors or computer, plus an annual examination provide one full credit. Half credit courses are also provided. Because of the nature of OU study, students can normally manage only one full credit course per year which means that the study period to complete a degree is from 6-10 years through this system. An Honours BA takes 8 credits.

Continuing Education.

The methods and systems of the OU have been applied to another programme; the associate student programme. This has a range of single courses and education packs aimed at adults interested in vocational and updating courses in commercial and industrial areas, management education, microprocessors and professional topics.

Short associate courses are presented more than once a year taking from 4 weeks to 3 months. Students receive study material and are allocated to a tutor. There may also be tutorials, TV broadcasts or residential weekend schools. These courses include specialities such as management, computing, manufacture and education. Such courses are regarded as updating courses, reflecting the needs of higher management to acquire and improve already existing skills, and many lead to a diploma. They are consequently more expensive to the student than some other vocational courses.

Some associate student courses may be taken out of interest but later used as part of a degree course.

Study packs. These are self contained packages and the time each student takes is at his own discretion. These are normally purchased outright and may include audiovisual materials such as videocassettes,

audiocassettes, slide sets, computer floppy discs and other audiovisual materials. The packs are designed to help a career, develop personal interests, cover leisure and other interest pursuits. These materials do not carry a degree status or even a diploma status, although some do have a diploma status if an optional assessment pack is acquired. There is no good reason not to extend such courses to a diploma or certification, or to use them in training the trainers, which the Working Party report has already indicated as an important part of a programme to train av archivists.

Student Costs: BA Degree course, that is 6 full credits to a BA Degree. 200 GBP per course plus one week residential school 150 GBP. = approx 2000 GBP.

Short courses range from 200-600 GBP

Study packs range from 5 - 100 GBP depending upon the content.

Developmental costs are of course much higher.

Relevance of OU system to Working Party report

The Working Party does not wish to give any one method priority over any other in the final report. If one method is recommended over another there is the danger that the others will be forgotten. However Distance Learning is one method which could be considered seriously for a number of reasons presented in the report.

It is not proposed that the OU system is adopted in all countries for the training of av archivists; it may be useful in some and not in others, but the system does serve as a model for consideration. Areas in which this system of continuing education could be useful include:

The production of packs/ study programmes for use in existing areas in need of training programmes. It should be remembered that most distance learning does not stand on its own, it requires the backup of tutors.

Any materials which might be in existence or produced especially for this project could be used most profitably to train the tutors, as well as providing them with training materials which they can use.

Distance teaching provides opportunities for additional training after a first degree and also the Continuing education technique could be used with people already in the av archives.

It is pointed out that the OU method involves part time studies and the Working Party agreed that if this part time study was used it would inevitably extend the time needed to qualify. However the method need not be confined to part time study if archivists can be given a period of time away from work. On the other hand the methods could be employed in modules which could be applied to a day release or short course structure.

The Working Party recognise that national initiatives are often easier to obtain funding for than international ones, especially in countries with currency exchange problems.

The Working Party recognise that any training programme for audiovisual archivists will require a considerable amount of practical experience as well as viewing/listening sessions for some of the subjects such as the history of the media or selection. (See section on curriculum development).

This practical work presents something of a problem for a distance learning situation as it is not the sort of learning which lends itself to a solitary or isolated situation. Students need to be able to view/listen to material and then have the opportunity to discuss issues raised with the tutorial staff and fellow students.

Distance learning packages have particular value for the teaching of basic theory rather than practical work. A certain amount of practical work can be carried out in some subjects eg. physics, chemistry or technological experiments when the use of Home Experiment Kits assists. However there is a limit to the amount of equipment which can be built into a home experiment kit. If elaborate apparatus has to be used a distance learning programme would need to be closely linked to local resources for practical experience.

The Working Party recommend that Unesco finance a feasibility study and a pilot project for av archive training using the OU method as an existing example.

ANNEX 2

COURSE CURRICULA

Examples of existing course curricula including seminars, summer schools, symposia etc.

The Working Party were unable to discover any full-length training courses for audiovisual archivists, such as that described in Chapter 4 in the draft curriculum for a 1 - 2 year course. This appendix outlines some courses which have been presented in various situations and in varying lengths of time over the past few years. In the absence of full length courses at present it is hoped that these examples will serve as a useful basis for short course and seminar planners.

Further examples of in-service training courses and summer schools are available in a separate handout.

EXAMPLE 1.

An outline for a lengthy course on audiovisual archives.

- importance of audiovisual materials in information and communication systems
- special role of audiovisual materials as works of art and historic documents
- history of audiovisual materials
- management, administration and functions of audiovisual libraries
- acquisition, collection, selection of audiovisual materials
- preservation and restoration of audiovisual materials
    - physical and chemical properties of the different materials
    - storage
    - restoration of audiovisual materials, technologies and ethics
    - equipment for audiovisual use
    - cataloguing and intellectual control of audiovisual materials
    - production of audiovisual materials
    - use of audiovisual materials
    - audiovisual materials as source material for research
    - legal and copyright problems of audiovisual materials and audiovisual collections
    - basic knowledge of library science

Such a course will not solve the immediate needs for post graduate training or updating of the professional. The next training programme cited is a module for presentation over a shorter period of time but still covering most aspects of audiovisual archivism.

EXAMPLE 2.

History of audiovisual materials
Importance of audiovisual materials in communication, education and libraries

Collections Management

AV materials.
Moving images Video and Film
Audio
Still visuals
Computer software

Composition of carriers.
Advantages, Disadvantages of different formats
Dangers inherent in materials
Data density versus data security. Small is not always beautiful or retrievable.

Conservation measures
Preservation
Restoration

Ethics

Equipment
Handling. Use. User education
Selection of library machines and software
Obsolescence problems

Selection

Filing.
Principles of filing - physical and stock control

Storage.
Different types.
Multi media/single media collections
Storage provision - buildings
Storage areas
Preparation for storage
Selection of materials for long-term storage
Air conditioning
Environmental conditions for different situations including hot and humid climates

Handling

Disaster preparedness

Practical work. Fieldwork, visits, demonstrations. Hands-on experience.

EXAMPLE 3.

This example is of a training course conducted in Malaysia and Singapore and organised by SARBICA for a mixture of archivists and librarians. Although it was entitled a *Training Course on the Technical Handling of audiovisual materials*, it ranged over a wide range of topics associated with

audiovisual archives. This particular course extended over a two week period, too short a time, and the material could be taught over a longer period to greater advantage. However it is an example of a course presented in a regional centre. The participants came from several South East Asian countries plus some from the Indian sub-continent. The course content was the Archival Processing of audiovisual materials, but its primary concern was with the moving images and recorded sound.

Syllabus:

1. Introduction

    a) Terminology
        - emphasis on moving images and sound archives

    b) Importance of audiovisual materials

2. Acquisition

    a) Legislation

    b) Means of acquisition
        - purchase
        - loan
        - exchange
        - deposit
        - create original material

    c) Selection
        -appraisal

3. Classification and Cataloguing

    a) Introduction
        - purpose
        - staff/qualification
        - sources of information
        - security

    b) Finding aids - preparation of
        - catalogue
        - supplementary files

    c) Information retrieval
        - manual
        - mechanical

4. Preservation and Storage

    a) Preservation
        - identification of structure and composition of media
        - deterioration of audiovisual materials
        - care and handling of audiovisual materials
        - restoration (treatment and restoration proper)
        - duping/copying
        - new technologies

b) storage
- preparation for storage
- design and operation of storage rooms
(RH, temperature, condensation, protection against harmful gases, rays, magnetic fields etc. equipment).

5. Copyright and Access

a) Copyright
- terminology/definition
- audiovisual archives and copyright
- determination of ownership
- legal advice

b) Access
- reference service
- methods of diffusion and access
- equipment

6. Practical work

a) Handling
b) Laboratory work - test for quality
c) Equipment

More detail was supplied with the course to fill out the bare bones of the outline and it is included here.

A. Historical review of the relationship between archival organizations and non-textual documentation (recorded sound - radio broadcasting and oral history): Evolution of recorded sound documentation and its significance as historical documentation: Terminology and basic concepts: bibliography; Distinctions in the basic function of archives and phonotheques/libraries.

Film: Moving images and photography.

Cinematheques/ libraries/photograph collections

B. Structure of the radio broadcasting and sound recording industries; Public and private sources for recorded sound documentation: Acquisition policy and selection standards; Appraisal of recorded sound collection.

Structure of the film and television industries. Public and private sources for audiovisual documentation; the Unesco recommendation and model legislation for archives.

C. Acquisition policy and selection standards: Appraisal of non-textual records: Mandatory versus voluntary deposit

Accessioning procedures: Legal obligations and donor commitments: Administrative control of acquisitions.

D. Oral history and archives - historical overview: Management of oral history programmes initiated by the archives Training for oral history programmes : Standards of selection: Processing, conservation and public service of oral histories.

Intellectual control of moving images and photography: manual and automated systems

Intellectual control of recorded sound and oral history: manual and automated systems.

Control functions at the item and collection level: Physical versus intellectual control: Levels of description.

Custodial control: Conservation and public service functions: Custodial control and donor relations.

Copyright and other legal rights with regard to audiovisual documentation in archives.

Environmental control factors for different media: Clean room handling and processing: Storage factors in hot and humid climates: Control and inspection procedures for custodial security.

Conservation, restoration and duplication: Media formats for conservation and public service; New technologies and future developments.

Public access to audiovisual documentation in archives: Reference services: Exhibition services: Diffusion programmes

Relations between archives and laboratories: Quality controls: Practical work in identification and handling of moving image and recorded sound resources.

Visits to laboratories, television and broadcasting studios, film studios, recording studios, archival facilities.

EXAMPLE 4.

This example is of a training seminar in audiovisual librarianship which took place at the Allama Iqbal Open University in Islamabad, Pakistan. The workshop was restricted to 3 days which was far too short a time to give more than the briefest outline and was accompanied by a workbook to fill out the detail to a modest extent. The outline could be adapted to a more sensible time scale and would be suitable for anything from 1-3 months duration. This length of time would allow for practical work, exercises, visits, demonstrations and fieldwork.

Session 1. Audiovisual materials

Moving images
Still images
Sound Recordings
- Composition
- Formats
- Advantages and Disadvantages of different materials

Session 2. Acquisition/Processing/Filing

A. Acquisition

Where does material come from
Deposit - in-house
Exchange
Hire or loan
Off-air recording
Purchase
Selection of material
By Library staff
By Academic staff
Selection aids. How to find out what exists:
Bibliographies
Lists
Catalogues
Personal contact and building up network of sources

B. Processing

Accessioning. When is this necessary and for what reason?
Checking material for content
Physical examination
Initial viewing or listening to tapes, cassettes, slides etc.
Mounting of slides and photographs
Labelling
Where to put labels
What to label: holder and material
What information to include on labels

C. Filing

This is closely related to purpose of Library and the way in which it is used.
Integration of audiovisual materials or segregation.
Open or closed access
Filing order. Use order in which the material is sought, e.g. Course code or title order rather than classified order for video and audio.
Browseable/Non-browseable materials

Shelving

Use of normal library equipment, shelves or cabinets.
Film: Non-browseable
Upright shelving in cans. Ensure do not roll off shelf. Use of frequent dividers.
Video: Tapes and cassettes. Non-browseable
Shelve vertically in containers
Remove erasure devices
Audiotapes: Non-browseable. Store upright in cases. Secure end with special tabs and prevent unwinding.
Audiocassettes: Non-browseable, browseable notes, Remove erasure tabs. Cassettes in cases upright on shelves, or Cassette cover and notes displayed and Audiocassettes kept away from open display.
Slides-individual: Browseable format. File in suspended plastic hangers in A4 vertical filing cabinets.
Slide-sets, Browseable. On open shelves in Kodak carousel magazines or mock magazines. In ring binders or booklike containers on open shelves
Overhead transparencies. If published in book form normal shelving, individual OHP should be mounted.

Filmstrips: Non-browseable.
In original form difficult to handle.
Cut and mount as slides then treat as slides.
If retained as filmstrips file in plastic containers in shallow office filing drawers.
Audiodiscs: Discs non-browseable. Browseable sleeve notes.
Videodiscs: Non-browseable with browseable notes.
Compact discs: Non-browseable with browseable notes.
Upright filing for all with frequent dividers and prevent discs leaning and warping.
Computer programmes/diskettes: File in protective envelope upright in specially designed boxes.
Multimedia packs:
Keep all components of a pack together.
Shelve in original container on library shelves or suspended in vertical filing cabinets if format allows.
Poster, wallcharts, maps. Horizontally in map cabinets or suspended in material filing cabinets.
Posters and wallcharts can also be rolled and filed in bins.

Session 3. Storage and Conservation

A. Levels of collection
1. Archives or national collections
These are collections of last resort
Need rigorous standards for conservation and preservation. Never use originals for viewing purposes. Ideally 3 copies of each original tape should be kept in addition to listening and viewing copies, but 2 copies would be acceptable. MASTER copy plus:
a) One for transmission. Sub-master
b) One or making further copies for use
c) One for security in case of damage to master
2. Reference and research collections.
Less rigorous standards but duplicate copies desirable and a master collection should be kept for copying purposes.
3. Lending collections.

B. Storage conditions for audiovisual materials.
1. a) The climatic environment should be controlled and stable. Avoid 'cycling' environmental conditions.
b) The level of lighting should be monitored.
c) Storage areas must be kept clean.
d) The materials themselves must be suitable for storage.
e) Precautions have to be taken against physical damage particularly in handling materials.

C. 2. Environment conditions to consider
Heat
Humidity
Light
Dust
Avoid magnetic fields for audio and videotape.
Air conditioning
3. Effects of poor storage conditions on audiovisual materials.
4. Siting of storage areas.

5. Storage conditions for different materials:
   - Film
   - Video/Audio
   - Slides
   - Photographs

D. Handling materials
   - Preventive measures,

E. Conservation/Preservation
   - Is there a difference?
   - Measures of conservation
   - Preservation techniques
     - Transfer to newer format
     - Rerecording.
     - Ethics.
     - Obsolescence

Session 4. Documentation/Indexing

Concerns the bibliographic control of audiovisual materials.

Two areas to consider:

1. Documentation for the library user:
2. Documentation for use outside the library in published material, bibliographic aids, guides to collections.

A. Cataloguing. Descriptive
   1. The necessity for bibliographic description of audiovisual materials.
   2. Level or depth of descriptive entries required.
   3. Sample entries for library catalogues and published catalogues.
   4. Cataloguing rules.

B. Indexing
   - The classification of audiovisual materials. Is it necessary or helpful?
   - Information retrieval
   - Computers in information retrieval

C. Related documentation

Session 5. Access, Exploitation, and Use

A. Access to audiovisual materials
   - Conflict between usage and conservation

B. Use of audiovisual materials
   - Handling and viewing equipment
   - Expenditure

C. Exploitation
   - User needs:
     - What is available.?
     - How can it be accessed?
     - Where can it be obtained from?
     - Making the most of your collection

Session 6. User Education Library Guides

A. How to use collections available.
B. Asking for more. User needs.
C Guide and collection.
D. Produce/draft and write a brief guide to your library resources and how to use them including:
What is available.
How it is arranged
Where it is available
When it is available
Software
Hardware
How to gain access
How to use material and equipment
How to handle

EXAMPLE 5.

Specialised course for one av material.

One week training course in Sound Archives run by IASA (UK).

The aims of this course are stated as:

to meet the needs of custodians of sound archives in the UK

to communicate a professional approach to the administration of sound archives based on adequate scholarship and research

to increase membership of BASC (IASA UK) by appealing to new participants.

The course is aimed at middle and junior staff of sound archives.

There are three broad categories of sound archivists in the UK;

i) full time staff of organisations to which recordings are integral eg. the BBC Sound Archive, National Sound Archive, Open University Library, Parliamentary Sound archive and a few departments of universities and museums

ii) those with a part-time responsibility for recordings among a wider range of duties (eg. staff of libraries and archive offices which receive deposits of recordings from local radio stations).

iii) those who create recordings of possible long-term importance in the course of local oral-history work

Any course run in the UK must cater for the needs of categories ii and iii as these are more numerous than category i. The course was given in several locations situated within London: the National Film Archive, the BBC Sound Archive and the Imperial War Museum.

The course is presented as given .

Duration 5 days:

Day 1. National sound archives — 2 hours
Survey of existing national collections

What are sound archives? — 1 hour

The term 'sound archives' is used to cover a variety of collections, activities and organisations. By comparing sound archives with other types of archive and other types of sound collections, a clearer understanding of the term and the aspects which are unique emerges.

Selection and acquisition — 1 hour
- Archival selection, principles and practice
- Structure of archival collections
  - arrangement of sound archives
- Acquisition and accessioning
  - examples from UK and overseas archive institutions
  - sample forms
  - essential initial documentation
  - terms of deposit
  - copyright and access agreements
  - computer programmes
- Manual listing procedures
  - sample forms
  - written transcripts
  - accompanying documentation

History of sound recording — 3 hours
- Early inventions
- Cylinders and discs
- pre-electric recording
- electric recording
- direct-cut discs and broadcasting
- oddities!
- early magnetic recording
- modern developments (including digital techniques)

Day 2 Storage and conservation — 1 hour
- Physical characteristics and longevity of recording media
- storage location and environment
- suitable shelving
- containers
- handling recordings
- routine inspection: monitoring signal condition
- print-through
- cleaning discs
- use of copies for conservation, playback etc.

Copyright and public access
- the law of copyright
  - protectable subject matter
  - subsistence
  - ownership
  - restricted acts
- performance rights
- public access
  - agreements for permitted use
  - access and security
  - enforcement of restrictions
  - clearance for additional use

Day 3 — Recording methodology and practice — 8 hours

- Technical information for the layman
  - how microphones work
  - microphone types and applications
  - stereo recording
  - how tape recorders work
  - digital recording
  - range of tape recorders used in sound archive work
  - operation in the field - power supplies
- conduct of recordings
  - recordists' role
  - project planning
  - negotiating with organisers
  - selecting the right equipment planning
  - Mic planning
  - common pitfalls
  - paperwork, information to be noted
  - consent forms

Day 4 — Cataloguing and indexing — 8 hours

- Introduction
  - cataloguing format
  - description and synopsis
  - indexing format
  - standards - authority lists
  - user requirements
  - classification - is it necessary?
  - classification schemes
- Cataloguing and oral history
  - cataloguing a non-visual medium
  - problems of documenting a specialised subject collection
  - users requirements
  - Basic documentation: accessioning:
  - informant/donorlist: informant files
  - cataloguing item identification
  - indexing: meeting user needs, select indexing,
  - conceptual indexing
  - printed catalogues
  - computerisation

Day 5 — Oral history projects and recording — 8 hours

- Establishing an oral history archive
- conduct of the interview
- interviewing exercise and assessment
- copyright and access
- exploitation of an oral history collection
- transcription

OR — Radio sound archives — 8 hours

- Role of a radio sound archive
- Selection
  - identifying programme content
  - selection criteria
  - relating selection policy to output
  - acquisition and commissioning

Access
internal and external
publicity and programme information
the broadcaster as customer
storage media and formats

Another Regional course the Working Party became aware of was presented in Kuala Lumpur by the Asia Pacific Institute for Broadcasting Development. Entitled the Development of Libraries and Resource Centres in Broadcasting Organisations it represents a specialised course for broadcasting library and archive personnel based on a region. The course lasted three weeks.

ANNEX 3

LIST OF POTENTIAL TRAINING INSTITUTIONS

INTERESTED IN DEVELOPING AV COURSES

AV ARCHIVE STUDIES ONLY
(AR List)

CANADA
Montreal: McGill University, Graduate School of Library and Information Studies
Montreal: University of Quebec (Montreal)

CHINA
Beijing: People's University, Archives College (also ICA list)

EIRE
Dublin: University College, Archives Department (also ICA list)

FINLAND
Helsinki, National Archives (also ICA list)

FRANCE
Bourdeaux: University of ... IUT 'B'

GERMANY, FRG
Marburg: Archivschüle (also ICA list)

HUNGARY
Budapest: Cathedre of the Historical Auxiliary Sciences (also ICA list)

INDIA
New Delhi: National Archives of India, School of Archival Studies (also ICA list)

ITALY
Bologna: State Archives (also ICA list)
Mantova: State Archives (also ICA list)
Milan: State Archives (also ICA list)

THE NETHERLANDS
The Hague: Ryks Archiefschool (also ICA list)

SWEDEN

Stockholm: University Arkivkunshap, Historika Institutionen (also ICA list)

UNITED STATES OF AMERICA

Alabama: Auburn University: History Department

Colorado: Denver, University of ... and Colorado State Archives

Dakota: Fargo, North Dakota State University: History Department

Illinois: Urbana, University of Illinois Archives (also ICA list)

Maryland: College Park, University of Maryland, HILS Program

Massachusetts: Boston, University of Massachusetts, History Department

Michigan: Ann Arbor, University of Michigan, Bentley Historical Library (Library School is on ICA list)

Ohio: Cleveland, Case Western Reserve University

Pennsylvania: Pittsburgh, University of ...: School of Librarianship and Information Science

INTERESTED IN DEVELOPING COURSES

AV LIBRARIANSHIP AND AV ARCHIVE STUDIES
(indicated both on forms)
(LIB/AR List)

ALBANIA
Tirana: Biblioteka Kombëtare (National Library)
New Nat. Lib. due in 1990

AUSTRALIA
Adelaide: South Australian Institute of Technology:
School of Library and Information
Management

BRAZIL
Londrina: University of ..., Department of Librarianship
Marilia: University Estadual Paulista "Julio de Mesquita
Filho"

CANADA
Vancouver: University of British Columbia, School of
Library, Archival and Information Studies (also ICA list)

CHINA
Anhui University, Adult Education College
Changchun: Northeast Normal University, Department of
Library and Information Science
East China Normal University, Department of
Library and InformationScience
Inner Mongolia, University of ... (Hukhot), Technical
Service Center
Taiwan: Tamkang University, Department of Educational
Media Science
Wuhan University: School of Library and Information
Science

COLOMBIA
Bogota: University de la Salle (also ICA list)

COSTA RICA
San José: University of Costa Rica, School of Library
and Information Science (Archive Administration on ICA list)

CZECHOSLOVAKIA
Bratislava: Comenius University, Department of
Library and Information Science (also ICA list)

DENMARK
Copenhagen: Royal School of Librarianship

EGYPT
Cairo University: Librarianship and Archives Dept. **(also ICA list)**

FIJI
Suva: University of the South Pacific

FRANCE
Dijon: Institut Universitaire de Technologie,
Department carriers de l'Information
Nancy II, University of ...
Paris: Ecole de Bibliothecaires Documentalistes

GERMANY, FRG
Berlin: Institut für Bibliothekswissenschaft und
Bibliothekaurausbildung and der Freien Universitat

GHANA
Legon: University of Ghana, Department of Library and
Archival Studies **(also ICA list)**

ICELAND
Haskoli Islands: University of Iceland

INDIA
Calcutta: Jadavpur University, Department of Library
and Information Science
Madras: University of ..., Department of Library and
Information Science
Madurai: Madurai Kamaray University, Department of Library
and Information Science
Patiala: Punjabi University, Department of Library and
Information Science

INDONESIA
Depok: University of Indonesia, Kampus Baru UI
Yogyakarta: Gadjah Mada University Library, Library
Technology Program

ISRAEL
Jerusalem: Hebrew University, Graduate School of
Library and Archive Studies **(also ICA list)**

JAMAICA
Kingston: University of the West Indies, Department
of Library Studies

JORDAN
Amman: Jordan Library Association

LIBYA
Benghazi: University of Garyounis, Department of Library and Information Science

The NETHERLANDS
Amsterdam: Algemeine Hogeschool, Faculty of Information and Communication
Amsterdam: University Library School
The Hague: Haagse Hogeschool
The Hague: Stichtung Geneenschappeylu Opleiding
Maastricht: Rykschogeschool
Rotterdam: P.O.Box 71.100, 3000 PC Rotterdam (Not identified!)

NIGERIA
Kaduna State, Zarla: Ahmadu Bello University, Department of Library Science

PARAGUAY
Asunción: National University of ..., School of Librarianship

PHILIPPINES
Espana: University of Santo Thomas
Manila: University of the East
Quezon City: University of the Philippines, Institute of Lib. Science
San Carlos: University of ..., Department of Library Science

POLAND
Lublin: Zakead Nauk Pomocn ... Historii i Bibliotekoznawstwa Uniwersytet im Marie Curie - Skodeowskiej (?also ICA list)

SENEGAL
Dakar: Université Cheikh Anta Diop, Ecole de Biblioth. Archivistes, Documentalistes (also ICA list)

SIERRA LEONE
Freetown: University of Sierra Leone, Institute of Library Studies

SOUTH AFRICA
Bellville: University of the Western Cape, Department of Library and Information Science
Natal: University of ..., Department of Library Science
Natal: University of ..., Pietermarizburg: Library Science Department
Natal: University of ..., Durban: Media Resource Centre

SRI LANKA
Kelaniya: University of ...., Dept. of Library and Information Studies

THAILAND
Khon Kaen University: Department of Library and Information Science

TRANSKEI
Umtata Transkei: University of Transkei

TURKEY
Ankara: Ankara University, Department of Librarianship

UNITED KINGDOM
Aberdeen: Robert Gordon Institute of Technology, School of Librarianship and Information Studies
Brighton Polytechnic: Dept. of Library and Information Studies
Leeds Polytechnic: Dept. of Library and Information Studies

UNITED STATES OF AMERICA
California: Los Angeles, UCLA Graduate School of Library and Information Sciences
Carolina, North: Chapel Hill, University of North Carolina: School of Information and Library Science
Carolina, South: University of ...(Columbia), Department of History
District of Columbia: Washington DC, Catholic University of America, School of Library and Information Science
Florida: University of South Florida
Illinois: River Forest, Rosary College, Graduate School of Library and Information Science
Maryland: College Park, University of Maryland, College of Library and Information Services
Michigan: Detroit, Wayne State University, Library Science Program
Missouri: Warrensburg, Central Mo. State University ("only if I could hire more personnel")
New York: Buffalo, University of New York State, School of Information and Library Studies
Oklahoma: Norman, Oklahoma University, School of Library and Information Studies
Wisconsin: University of ... (Milwaukee), School of Library and Information Science

URUGUAY
Montevideo: University School of Librarianship (also ICA list)

ZAMBIA
Lusaka: University of Zambia, Dept. of Library Studies (also ICA list)

INTERESTED IN DEVELOPING COURSES

AV LIBRARIANSHIP ONLY
(LIB List)

ARGENTINA
La Plata: University of ..., Department of Librarianship
Rosario: Instituto Superior de Educacion Técnica no. 18

AUSTRALIA
Churchill, Victoria: Gippslord Institute of Advanced Education
Nedlands: Western Australia College of Advanced Education

BANGLADESH
c/o British Council: Library Training Institute

BRAZIL
Parana: University of ...

CANADA
Toronto: University of Toronto, Faculty of Library and Information Science

CHILE
Santiago: Instituto Profesional, Escuela de Bibliotecologia

CHINA
Beijing: University of Beijing, Department of Library and Information Science
Beijing: Normal University, Department of Library and Information Science
Nankai University, Technical Department

CISKEI REPUBLIC
Alice: University of Fort Hare, Department of Library and Information Science

CZECHOSLOVAKIA
Prague: Charles University, Department of Information Science and Librarianship (also ICA list)

ETHIOPIA
Addis Ababa: University, Libraries

GERMANY, DDR
Berlin: Humboldt Universitat, Institut für Bibliotheks= wissenschaft und wissenschaftliche Information

GERMANY. FRG
Darmstadt: Fachhochschüle (interested in documentation)
Frankfurt am Main: Stadt- und Universitätsbibliothek, Bibliothekschüle

HONG KONG
Hong Kong: University

HUNGARY
Szombathely: College of Education, Department of Library Science

INDIA
Aligarth: Aligarth Muslim University, Dept. of Library and Information Science
Mysore: University of ..., Department of Library and Information Science
Sambalpur: University of ..., Department of Library and Information Science
Tirupati: SV University, Department of Library and Information Science
Visikha Patnam: Andhra University, Department of Library and Information Science

INDONESIA
Pusat Pengembangan Penataran Guru Tertulis

NEW ZEALAND
Wellington: Victoria University, Department of Librarianship

NICARAGUA
Managua: Universidad Centroamericana, Esc. Bibliotecologia

NIGERIA
Maiduguri: University of ..., Department of Library Science
Nsukka: University of Nigeria, Department of Library Science

PAKISTAN
Karachi: University of ..., Library and Information Science Department

PAPUA NEW GUINEA
National Capital District, University of N.P.G., Department of Library and Information Science

POLAND
Bydgoszcz: Wyzsza Szkola Pedagogiczna, University ...
Krakow: Jagiellonian University, Dept. of Librarianship and Information Science
Sosnowiec: Silesian University, Dept. of Librarianship and Information Science

SOUTH AFRICA

Bloemfontein: Orange Free State University, Department of Information Science

Cape Town: University of ..., School of Librarianship

Johannesburg: Rand Afrikaans University, Department of Library and Information Science

Stellenbosch: University of ..., Dept. of Library and Information Science

SWEDEN

Boras: Swedish School of Library and Information Science

TANZANIA

Dar-es-Salaam: Tanzania Library Services

THAILAND

Bangkok: Ramkamhaeng University, Department of Library Science

UNITED KINGDOM

London: Polytechnic of North London, School of Information Studies

Newcastle: Polytechnic, Department of Library and Information Studies

UNITED STATES OF AMERICA

Carolina, North?: Greenville, University of East Carolina, Department of Library and Information Studies

Illinois: Carbondale, Southern Illinois State University

Kentucky: Bowling Green, Western Kentucky University, Department of Teacher Education

Mississippi: Hattiesburg, University of Southern Mississippi, School of Library Science

Ohio: Kent State University, School of Library Science

Rhode Island: University of ..., Graduate School of Library and Information Studies

Texas: Denton, Texas Woman's University, Department of Library and Information Studies

YUGOSLAVIA

Zagreb: Katedra za Bibliotekarstvo, Filozofski fakultet u Zagrebo

BEST COPY AVAILABLE

INCOMPLETE FORM / PART UNANSWERED
(INC List)

ARGENTINA
Rosario: National University. Library School closed 1979.
Form forwarded to Instituto Superior .... (who answered)

AUSTRIA
Vienna postmark: signature indecipherable!

BOTSWANA
Gaborone: University of Botswana, Department of Library and Information Studies

CANADA
London, Ontario postmark: no identification
(first page only)

FINLAND
Helsinki: University of ..., Swedish School of Social Work and Local Administration

FRANCE
Paris: Ecole Nationale des Chartes (also ICA list)

GERMANY, FRG
Cologne: University of ...,
Library School to close in 1990

INDIA
Navrangpura: Gujurat University ? Q.4

MEXICO
Nuevo Leon, University of ..., Library School
(1st page only completed)

PUERTO RICO, USA
Rio Piedras: University of Puerto Rico, Graduate School of Librarianship (Q.4 left unanswered)

SPAIN
Madrid: Association Espanola de Archiveros, Bibliotecarios, Museolos y Documentalistas
(Only first page completed) **(Different address, also ICA list)**

TUNISIA
Institut Superieur de Documentation (also ICA list)

UNITED KINGDOM
Surrey County Council / Society of Archivists:
letter forwarded

UNITED STATES OF AMERICA

California: Berkeley, University of California, School of Library and Information Studies (Q.4 not answered)

Illinois: Chicago, Northwestern University College, refers on to Rosary College

Illinois: DeKalb, Northern Illinois University, Department of Library and Information Studies

Minnesota: St. Cloud University, Center for Information Media (Q.4 not answered)

Oregon: Eugene, University of Oregon (empty apart from signature of University Archivist)

Washington: Seattle, University of Washington, Graduate School of Library and Information Science (first page only)

Wisconsin: University of ..., Madison School of Library and Information Science (first page only)

Wisconsin: University of ... (Oshosh) No program at present

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NOT INTERESTED IN DEVELOPMENT
(NOT List)

AUSTRALIA
- Canberra: College of Advanced Education, Centre for Library and Information Studies
- Lindfield: Kuring-gai College of Advanced Education, School of Library and Information Studies
- Magill: Southern Australian College of Advanced Education
- Melbourne: Royal Melbourne Institute of Technology

BELGIUM
- Antwerp: Graduaat in de Bibliotheek-, Documentatie- en Informatiekunde

CANADA
- Dalhousie: University of ..., School of Library and Information Studies

COLOMBIA
- Bogota, Biblioteca Luis Angel Arango

DENMARK
- Copenhagen: Rigsarkivet (also ICA list)

FINLAND
- Tampere: University of ..., Department of Library and Information Science

FRANCE
- Mulhouse: Université de Haute Alsace (also ICA list)
- Paris: Institut d'Etudes Politiques, Ecole Superieur de Specialisation en Information et Documentation
- Paris: Institut Universitaire de Technologie: Département Information et Communication

GERMANY, DDR
- Berlin: Fachschüle für Wissenschaftliche Information und Wissenschaftliche Bibliothekswesen

GERMANY, FRG
- Berlin: Freie Universität (Which Dept.? N.B. other entry indicates interest in both librarianship and archive studies)
- Bonn: Fachhochschüle für das Offentliche Bibliothekswesen
- Hannover: Library School of Lower Saxony
- Munich: Bayerische Archivschüle (also ICA list)
- Munich: Bayerische Bibliothekschüle
- Stuttgart: Fachhochschüle

NORWAY
Oslo: Norway School of Librarianship

SOUTH AFRICA
Durban: University of ...(Westville), Department of Library and Information Science
Grahamstown: Rhodes University
Pretoria: University of ..., Department of Library and Information Science
Pretoria: University of South Africa, Department of Library and Information Science

SWITZERLAND
Zurich: Zentralbibliothek

UNITED KINGDOM
Strathclyde: University of ..., Dept. of Info. Science

UNITED STATES OF AMERICA
Carolina, North: Greensboro, University of North Carolina, Dept. of Library and Information Studies
Carolina, South: University of ...., College of Library and Information Science
Colorado: Fort Collins, Colorado State University, Department of History
Connecticut: Storrs, University of Connecticut, Department of History
District of Columbia: Washington, Modern Archives Institute, National Archives and Records Administration (also ICA list)
District of Columbia: Smithsonian Institution, Office of Museums
Georgia: Atlanta, Georgia Dept. of Archives and History
Hawaii: University of ..., School of Library and Information Studies (marked N/A but no reason)
Iowa: Iowa City, University of Iowa, School of Library and Information Science
Kentucky: Lexington, University of Kentucky, College of Library and Information Science
Louisiana: Baton Rouge, Louisiana State University, School of Library and Information Science
New York: Columbia University, School of Library Science
Pennsylvania: Clarion, University of PA, College of Library Science ("Not at this time")
Texas: Arlington, University of Texas, Special Collections Division
Utah: Salt Lake City, University of Utah, American West Center
Washington: Bellingham, Western Washington University, Department of History (also ICA list)
Wisconsin: University of ...(Milwaukee) Archives - Golda Meir Library

- NOT 2 -

INTERNATIONAL COUNCIL ON ARCHIVES

List of Training Establishments
ICA List

This list is separate from the IFLA list. Although some organisations may appear in both lists, many do not. The questionnaire has not been circulated to those organisations which are not also listed in the IFLA Directory. Where an institution has responded to the questionnaire, this is indicated.

SURVEY RESPONSE

ARGENTINA
Cordoba: Escuela de Archiveros

AUSTRALIA
NSW, Kensington: University of New South Wales, School of Library and Archival Studies
NSW, Wagga, Wagga: Riverina-Murray Institute of Higher Education, School of Information Studies

AUSTRIA
Vienna: Institut für Oesterreichische Geschichtsforschung

BENIN
Cotonou: Ecole de Formation en Sciences et Techniques de l'Information

BRAZIL
Rio de Janeiro: Universidade do Rio De Janeiro, Curso de Arquivologia
Florianopolis: Universidade Federal de Santa Catarina, Departamento de Biblioteconomia e Documentacoes (Curso: CEARQ)
Niteroi: Universidade Federal Fluminense, Curso de graduacao em Arquivologia
Salvador: Universidade Federal da Bahia, Escola de Biblioteconomia e Documentacao, Curso de especializacao em Arqhivologia
Santa Maria: Universidade Federal de Santa Maria, Curso de Arquivologia

BULGARIA
Sofia: Université de Sofia Klimente Ohridski, Faculté d'Histoire, Chaire d'archivistique et des sciences auxiliaires

	SURVEY RESPONSE
CANADA	
Chicoutimi: Université de Québec, Certificat en archivistique	
Edmonton: University of Alberta, Faculty of Library Science	
London: University of Western Ontario, Elborn College, School of Library and Information Science	
Montréal: Université de Montréal, Ecole des Bibliothéconomie et des Sciences de l'Information	
Ottowa: National Archives of Canada	
Vancouver: University of British Colonbia, School of Library and Information Studies	**LIB/AR Listed**
CHINA	
Beijing: People's University of China, Archives College	**AR Listed**
Nanjing: Nanjing University, Department of Documentation and Information Science	
COLUMBIA	
Bogota: Unviersidad La Salle, Facultad de Bibliotecologia y Archivistica	**LIB/AR Listed**
COSTA RICA	
San Jose: Universidad de Costa Rica, Ciudad Universitaria Rodrigo Facio San Pedro, Seccion Archivo Administrativo, Escuela de Historia y Geografia	**?LIB/AR Listed**
CUBA	
Habana: Universidad de la Habana Zapata y G, Departemento de Informacion Scientifica-Tecnica y Bibliotecologia	
CSSR	
Bratislava: Univerzita Komenskeho, Filozoficka fakulta, Katedra knihovedy a vedeckych informacii	**LIB/AR Listed**
Brno: Université de Brno, Faculté des Lettres, Chaire de l'Histoire et des Chartes	
Praha: Unviersita Karlova, Filosoficka fakulta, Katedra vedeckych informaci a knihovnictvi	**LIB Listed**
DENMARK	
Kobenhavn: Rigsarkivet	**Not Interested**
EGYPT	
Cairo: University of Cairo, Faculty of Arts, Department of Librarianship and Archives	**LIB/AR Listed**

	SURVEY RESPONSE
EIRE	
Dublin: University College, Archives Department	**AR Listed**
FINLAND	
Helsinki: Valtionarkisto (National Archives)	**AR Listed**
FRANCE	
Lyon: Université Jean Moulin, Faculté des lettres et civilisations	
Mulhouse: Université de Haute Alsace, Cours d'Archivistique et de Documentation	**Not Interested**
Paris: Ecole nationale des Chartes	**Incomplete form**
Paris: Institut National des Techniques de la Documentation	
Paris: Archives Nationales, Stage technique international des Archives	
GERMANY, DDR	
Potsdam: Humboldt-Universität, Bereich Archivwissenschaft der Sektion Geschichte	
Potsdam: Fachschule für Archivwesen 'Franz Mehring".	
GERMANY, FRG	
Marburg: Institut für Archivwissenschaft und Fachhochschule für Archivwesen, Archivschule Marburg	**AR Listed**
München: Bayerische Archivschule	**Not Interested**
München: Bayerische Beambenfachhochschule, Fachbereich Archiv- und Bibliothedswesen	
GHANA	
Legon, Accra: University of Ghana, Department of Library and Archival Studies	
HUNGARY	
Budapest: Institut des sciences auxiliaires de l'Histoire	**AR Listed**
INDIA	
New Delhi: National Archives of India, Institute of Archival Training	
ISRAEL	
Jerusalem: Hebrew University, Graduate School of Library and Archives Studies	**LIB/AR Listed**

ITALY

Bologna: Universita di Bologna, Scuola di Perfezionamento in Biblioteconomia ed Archivistica

Rome: Università degli Studi di Roma "La Sapienza", Scuola Speciale per Archivisti e Bibliotecari

All State archives have a "Scuola di archivistica, paleografia e diplomatica":-

Bari	
Bologna	AR Listed
Bolzano	
Cagliari	
Firenze	
Genova	
Mantova	AR Listed
Milano	AR Listed
Modena	
Napoli	
Palermo	
Parma	
Perugia	
Roma	
Torino	
Trieste	
Venezia	

JAPAN

Tokyo: National Archives (Kokuritsu Kotunshokan)

Tokyo: National Institute of Japanese Literature

KENYA

Nairobi: Kenya Polytechnic, Department of Library and Archives Studies

LEBANON

Beirut: Lebanese University, Faculty of Information and Documentation, Department of Documentation, Librarianship and Archives

MALAYSIA

Kuala Lumpur: National Archives of Malaysia, Division for Archival Training

MEXICO

Mexico: Escuelo Nacional de Biblioteconomia y Archivonomia

SURVEY RESPONSE

MOROCCO

Rabat: Sharia Maa Alainain, Campus Universitaire, Ecole des Sciences de l'Information

NETHERLANDS

The Hague: Rijks Archiefschool — **AR Listed**

NIGERIA

Ibadan: University of Ibadan, Faculty of Education, Department of Library, Archives and Information Studies

POLAND

Warsaw: Naczelna Dyrekcja Archiwow Panstwowych (State Archives Administration)

History sections at the Unviersities of :-

Gdansk
Katovice
Krakow
Lublin — **?LIB/AR Listed**
Poznan
Torun
Warszawa
Wroclaw

PORTUGAL

Coimbra: Universidade de Coimbra, Faculdade de Letras, Curso de Bibliotecario-Arquivista

Lisboa: Biblioteca Nacional, Associacao de Bibliotecarios, Arquivistas e Documentalistas

ROUMANIA

Bucharest: Directia Generala a Arhivelor Statului

SENEGAL

Dakar: Université de Dakar, Ecole des Bibliothecaires, Archivistes et Documentalistes — **LIB/AR Listed**

SPAIN

Granada: Universidad de Granada, Escuela Universitaria de Biblioteconomia y Documentacion

Madrid: Associacion Espanola de Archiveros, Bibliotecarios, Arqueologos y Documentalistas (ANABAD) — **Incomplete form**

Salamanca: Universidad de Salamanca, Escuela Universitaria de Biblioteconomia y Documentacion

	SURVEY RESPONSE
SWEDEN	
Stockholm: University of Stockholm, Curriculum on Archival Science	**AR Listed**
SWITZERLAND	
Geneva: Ecole des Bibliothecaires	
TANZANIA	
Dar es Salaam: National Archives, School for Library, Archives and Documentation	
TUNISIA	
Tunis: Institut Superieur de Documentation	**Incomplete form**
Tunis-Montfleury: Institut de Presse et des Sciences de l'Information (IPSI)	
UNITED KINGDOM	
Aberystwyth: University of Wales, School of Library and Information Studies	
Bangor: University College of North Wales ???	
Liverpool: University of Liverpool, Archives School	
London: University College, School of Library, Archive and Information Studies	
London: Institute of Commonwealth Studies, Archives School	
UNITED STATES OF AMERICA	
District of Columbia: Washington: National Archives and Records Administration, Modern Archives Institute	**Not Interested**
Illinois: Urbana: University of Illinois, Graduate School of Library and Information Science	**AR Listed**
Michigan: Ann Arbor: University of Michigan, School of Information Library Studies	**AR Listed**
Texas: Austin: University of Texas, Graduate School of Library and Information Science	
Washington: Bellingham: Western Washington University, Department of History, Graduate Program in Archival and Records Management Administration	**Not Interested**
URUGUAY	
Montevideo: "Ing. Federico E. Capurro", Escuela Universitaria de bibliotecologia y Ciencias Afines	**LIB/AR Listed**

USSR
Moscow: State Historical and Archives Institute

VATICAN
Vatican City: Archivio Segreto Vaticano, Scuola Vaticana di Paleografia, Diplomatica ed Archivistica

VENEZUELA
Caracas: Universidad Central de Venezuela, Escuela de Bibliotecologia y Archivologia
Maracaibo: Universidad del Zulia, Escuela de Letras Mencion: Bibliotecologia y Archivologia

YUGOSLAVIA
Lubljana: c/o Zgodovinsky Arhiv Lubljana

ZAIRE
Lubumbashi-Shaba: Université Nationale de Zaire, Département d'Histoire

ZAMBIA
Lusaka: University of Zambia, Department of Library Studies — LIB/AR Listed

ZIMBABWE
Harare: National Archives of Zimbabwe (for Archives Course at Harare Polytechnic)

ANNEX 4.

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